



GRASS ROOTS
Lost Dalek story revealed

BBC

RETURN TO THE GATEWAY
Stephen Gallagher interview

DOCTOR WHO

The OFFICIAL MAGAZINE
of the BBC television series

MAGAZINE™

FREAK OUT!

*The Macra Terror, Innes Lloyd
and the year that transformed
Doctor Who*

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PLUS

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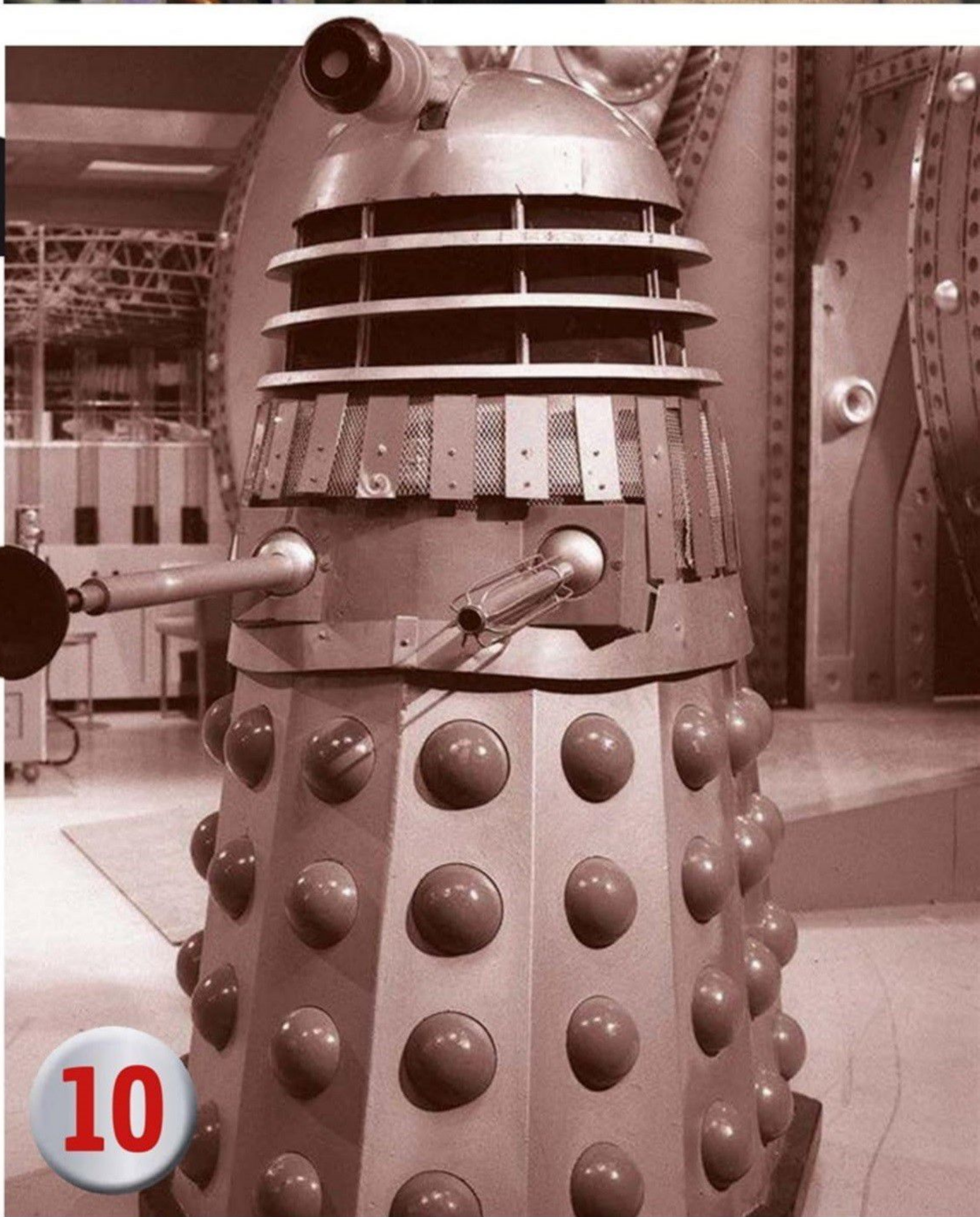
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DOCTOR WHO
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In October last year it was announced that three episodes of *Dad's Army* will be remade to celebrate the 50th anniversary of the classic sitcom. The remakes will be screened by the Gold channel and are based on scripts from episodes that are sadly missing – *The Loneliness of the Long Distance Walker*, *A Stripe for Frazer* and *Under Fire*. The cast of the remakes is led by Kevin McNally as Captain Mainwaring, Robert Bathurst as Sergeant Wilson and Kevin Eldon as Corporal Jones.

This isn't the first time *Dad's Army* has been remade with new names. A 2016 film version saw Toby Jones, Bill Nighy and Tom Courtenay in the lead roles. Before that, several stage shows toured with entirely different actors.

This isn't even the first time that *A Stripe for Frazer* has been resurrected in an effort to fill a gap on the BBC archive's shelf. In 2016 Charles Norton produced an animated version

of the episode, matching new pictures to an off-air soundtrack recording made during the original broadcast in 1969.

Charles is familiar from his efforts to animate missing episodes of *Doctor Who*, notably *The Power of the Daleks* (a 1966 story that was discarded by the BBC) and *Shada* (a 1979 production that was never actually completed). In this issue Charles discusses his animated version of *The Macra Terror*, a 1967 serial that falls into the former category. His comments make it clear that for him and his colleagues this painstaking process is a labour of love.

For *The Macra Terror*, Charles has used the original soundtrack and surviving imagery as a starting point to realise something more ambitious in scale than the original production team could have achieved. As such, this could represent a major development in the ongoing project to recreate missing *Doctor Who*.

In February, staff and students at the University of Central Lancashire began shooting

a new version of the missing 1965 episode *Mission to the Unknown*. At the time of writing, Andrew Ireland and his team are in post-production, but the pictures we've already seen suggest that something very impressive is taking shape.

How long before we take the next step forward? I wonder when someone with the authority to make these decisions will point to the examples set by *Dad's Army* and suggest 'new' episodes of *Doctor Who* that somehow combine the approaches taken by Charles and Andrew. If a programme as revered as *Dad's Army* can be remade, then why not *Doctor Who*? If a cast of *Dad's Army* calibre can be replaced, then why not William Hartnell and Patrick Troughton? But who would those actors be? And how would fans react...?

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE



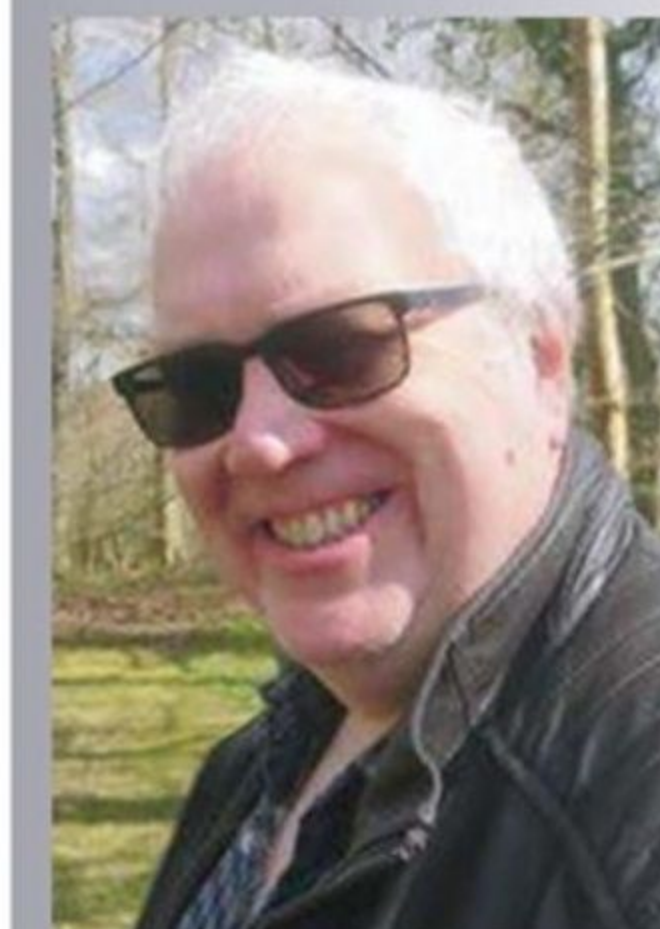
Ian Wheeler

Ian is a former coordinator of the *Doctor Who* Appreciation Society and occasionally edits its fanzine, *Celestial Toyroom*. He writes regularly about *Doctor Who* for *Comic Scene* magazine. On page 34 Ian talks to Mark Troughton about growing up with a famous Time Lord as a father.



Peter Nolan

Peter's first contribution to our cosplay series is on page 56. Peter lives in Ireland with his wife, who's very understanding about being dragged across to the UK to take photos of her husband outside police boxes. They showed their son *Rose* when he was eight months old and he hasn't looked back.



Mike Collins

Mike is pencilling our latest comic strip, *Herald of Madness*. Mike studied law and politics, but drew for the university paper, clubs and societies in his spare time. More recently, he's become a storyboard artist on TV shows such as *His Dark Materials*, *Good Omens* and *Doctor Who*.

▶ A Brew with Who

Comic Relief's prize draw for 2019 includes the chance for one fan and a friend to have breakfast with Jodie Whittaker and Mandip Gill on the set of *Doctor Who* in Cardiff. After breakfast there'll be a tour of the *Doctor Who* set at Roath Lock with the opportunity to watch recording, meet the stars and speak to the crew members who make the show. For your chance to win visit prizeathon.comicrelief.com – each entry to the prize draw costs £10. The competition closes on Sunday 14 April.

▶ Relative Dimensions



The latest addition to *The Essential Doctor Who* bookazine series is *Relative Dimensions*. This 116-page publication explores the Doctor's trips to parallel universes and other alternative

realities, and is packed with all-new features and rare images. *The Essential Doctor Who: Relative Dimensions*, from the makers of *Doctor Who Magazine*, is out now, priced £9.99.

▶ Leaving a Legacy

Tiny Rebel has announced that its online game *Doctor Who: Legacy* has now closed down. Launched in 2013 as a free-to-play game to coincide with the show's 50th anniversary, *Legacy* went on to include every incarnation of the Doctor and many companions. The game can still be played offline, but will no longer be available from app stores.



▶ Early Adventures

The latest box set in the *Early Adventures* series will celebrate Big Finish's 20th anniversary of producing *Doctor Who* on audio. The first story in the set is *The Home Front* by Simon Guerrier, in which the Second Doctor and Jamie McCrimmon (both played by Frazer Hines) will reunite with Polly (Anneke Wills) and Ben Jackson (Elliot Chapman) to face off against the Master (played by James Dreyfus). More details on the second story in the box set will be released later this year. This sixth series of *Doctor Who: The Early Adventures* will be released in November 2019 from bigfinish.com, price TBC.

A New Mission to the Unknown

The 1965 *Doctor Who* story *Mission to the Unknown*, which is missing from the BBC archive, has been remade by students, staff and graduates at the University of Central Lancashire.

The single-episode adventure by Terry Nation, which acted as a prologue to *The Daleks' Master Plan* (1965-66), is notable for being the only episode of *Doctor Who* to feature none of the regular cast. Instead, it focuses on the efforts of Space Security agent Marc Cory to warn Earth about an alliance of hostile alien powers, led by the Daleks.

Recording of the new production, which has been made with the permission of both the BBC and the Terry Nation estate, took place from

20-22 February under the supervision of producer and director Andrew Ireland, UCLan's Pro Vice-Chancellor for the

Digital and Creative Industries.

"Recreating this missing episode has given all of us here at UCLan a fascinating insight into TV production from the 1960s," Andrew told *DWM* once recording was complete. "We have

strived to be authentic in creating something that can – as best as possible – plug this gap in the archive and our cultural heritage. It's been a fabulous experience, the atmosphere on set has been electric and everyone has stretched themselves to perform at the top of their game. There is something



▶ Andrew Ireland.



▶ UCLan's recreated *Mission to the Unknown* rocket ship.

intrinsically magical about seeing Daleks creak across a black-and-white jungle studio set!"

Visitors to that set included Edward de Souza (who played Marc Cory in the TV original), Peter Purves (who played companion Steven Taylor from 1965-66) and Nicholas Briggs (who has provided the voice of the Daleks on TV since 2005, and who was there to lend his talents to this remounted episode).

Post-production on the episode is now underway. *Doctor Who Magazine* has exclusive in-depth coverage of the entire project in the next issue, on sale from 4 April.

Visionary Honour

A story from the 2018 series of *Doctor Who* has been recognised at the first-ever Visionary Honours Awards.

The episode *Rosa*, in which the Doctor (Jodie Whittaker) meets American civil-rights activist Rosa Parks (played by Vinette Robinson), came top in the 'TV Show of the Year' category, beating *Save Me*,



▶ Danny John-Jules awards Malorie Blackman and Chris Chibnall *Doctor Who*'s Visionary Honour Award, joined by host Sir Lenny Henry. Photo © Sophie Karl.

Kiri, *First Dates*, *EastEnders* and *There She Goes*, which starred David Tennant. The award was accepted by *Rosa*'s writers, Malorie Blackman and Chris Chibnall, at a ceremony hosted by Sir Lenny Henry at BAFTA in London.

Malorie, who received the award on her birthday, tells *DWM*: "It was an honour to be invited along with Chris Chibnall to be part of the ceremony on 8 February. *Doctor Who* was nominated along with a number of outstanding programmes, so to win 'TV Show of the Year' was so exciting. This award belongs to all the writers, cast and crew of *Doctor Who* Series 11."

Virtual Doctor

The BBC has announced an immersive virtual reality adventure for 2019.

The Runaway – which has been produced by the BBC's digital drama team, BBC VR Hub and Passion Animation Studios – stars Jodie Whittaker as the Doctor in animated form. Viewers will have the opportunity to step inside a VR version of the TARDIS and become the Doctor's assistant in the 12-minute story.

The standalone adventure has been written by Victoria Asare-Archer and directed by Mathias Chelebourg. The original score is by *Doctor Who* composer Segun Akinola. *The Runaway* will be available on selected VR headsets in the coming months.



The Return of Sil

Sil, the slimy alien entrepreneur who appeared in 1985's *Vengeance on Varos* and 1986's *The Trial of a Time Lord*, is to return in a new independent drama produced by Reeltime Pictures.

Sil and the Devil Seeds of Arodor is written by Philip Martin, Sil's creator and the writer of all the TV episodes in which he appeared. Reprising the role of Sil is Nabil Shaban, who will be appearing in costume as the character for the first time in over 30 years. Also returning is Christopher Ryan as Lord Kiv, Sil's boss, who has since found another body to occupy...

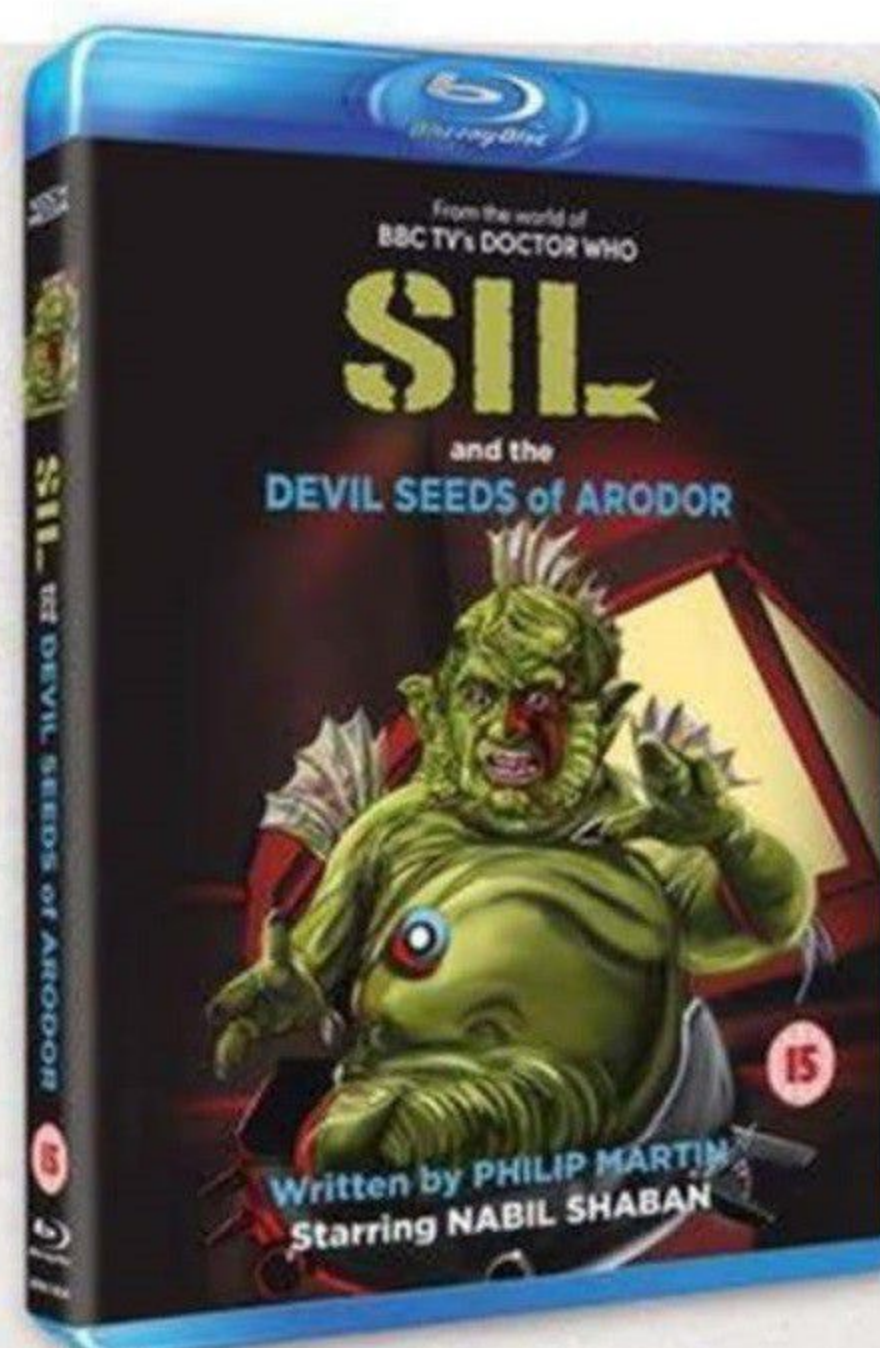
Other cast members include Ace actress Sophie Aldred (who'll be playing an alien) and Jacqueline King, best known to *Doctor Who* fans as Sylvia Noble, Donna's mum.

Reeltime producer-director Keith Barnfather tells *DWM*: "Sil was

one of my favourite characters created during the Colin Baker era of *Doctor Who*. The opportunity to work with Philip Martin and Nabil Shaban is exciting and a great honour. I can't wait to start filming!"

"I'm well chuffed that Keith is giving me an opportunity to play Sil again," says Nabil, "with another fantastic script written by that lunatic genius, Philip Martin."

➤ Sil (Nabil Shaban) in *Vengeance on Varos* (1985).



Philip himself confirms that "It's great to meet my old friend Sil once again. But, given the pickle he finds himself in, will it be for the last time?"

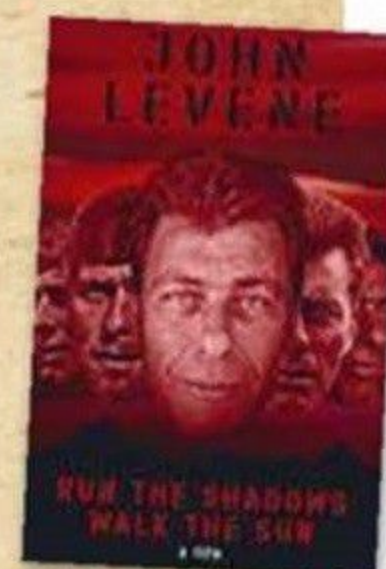
The 60-minute drama is set for release on DVD (£12.99) and Blu-ray (£19.99) from Koch Media on 4 November 2019. The Blu-ray will be a limited edition of only 1,000 copies and can be pre-ordered from galaxy4.co.uk or Amazon.

▶ At a Pinch

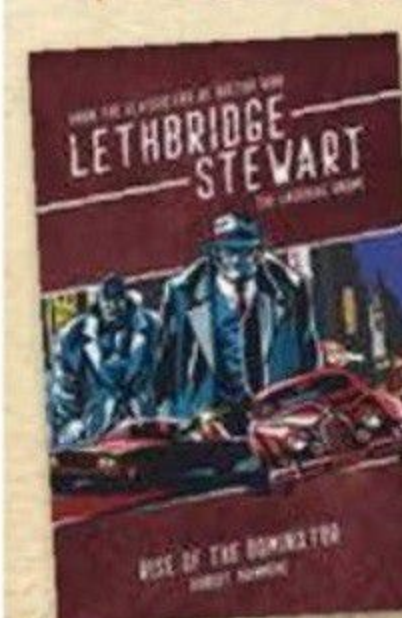
The new animation of *The Macra Terror* will be screened at London's BFI Southbank, followed by a Q&A with Anneke Wills, on 16 March. Tickets are on sale to the public priced £27 – this includes a copy of the DVD, which will be available to collect after the screening on the day. Visit whatson.bfi.org.uk for more information.

▶ Levene's Life

John Levene, who played UNIT's Sergeant Benton in *Doctor Who* between 1968 and 1975, has written *Run the Shadows, Walk the Sun*. The autobiography, which is co-written with Michael Seely, is available in hardback from fantompublishing.co.uk, RRP £19.99.



▶ No Laughing Matter



The fourth book in Candy Jar's anniversary series of *Lethbridge-Stewart* novels is *The Laughing Gnome: Rise of the Dominator* by Robert Mammone. The cover is by regular *Lethbridge-Stewart* and *DWM* artist Adrian

Salmon, who has also recently worked on *The Macra Terror* animation for DVD/Blu-ray. The book is available for pre-order from candy-jar.co.uk (price £8.99) and will be published at the end of March.

Sounding Out

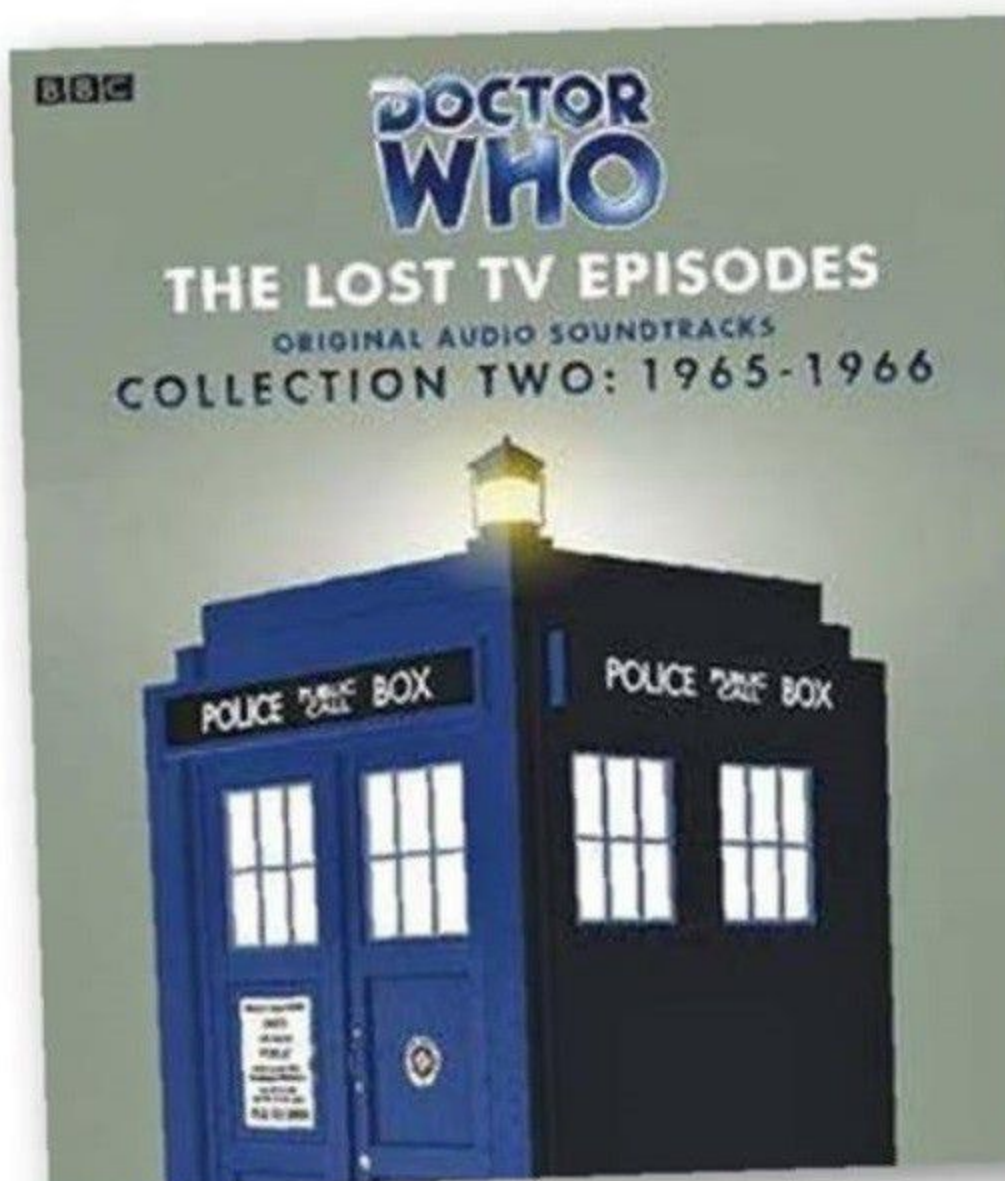
BBC Audio has revealed the titles of more forthcoming releases.

Set for release in July are the talking book of *Doctor Who and the Enemy of the World*, written by Ian Marter and read by David Troughton, and *Doctor Who at the BBC Volume 9: Happy*

Anniversary, which comprises a collection of BBC radio features and interviews from *Doctor Who*'s 50th anniversary celebrations in 2013.

The Scent of Blood by Andrew Lane, a brand-new Eighth Doctor story set in Victorian England, will be released in August. Also available that month is a talking book of the Fifth Doctor serial *Terminus* by Stephen Gallagher (writing as John Lydecker).

In September, *Doctor Who: The Lost TV Episodes – Collection Two* will be available as a digital download and CD reissue of four narrated soundtracks, including *The Daleks' Master Plan* (1965-66), *The Massacre* (1966), *The Celestial Toymaker* (1966) and *The Savages* (1966), plus the radio documentary *Doctor Who: The Lost Episodes*.



4 The Record

Two more *Doctor Who* TV soundtracks, previously only available on CD or download, are to be released on vinyl by Demon Music.

The stories are *Destiny of the Daleks* (1979), written by Terry Nation and starring Tom Baker as the Doctor and Lalla Ward as Romana, and *Galaxy 4* (1965), written by Williams Emms and starring William Hartnell as the Doctor with Peter Purves as

Steven and Maureen O'Brien as Vicki. Linking narration for *Destiny of the Daleks* is provided by Lalla Ward, while Peter Purves narrates *Galaxy 4*.

Each release is presented on double 180g heavyweight splatter vinyl, complete with new artwork and sleeve notes. *Galaxy 4* and *Destiny of the Daleks* will be released as part of Record Store Day on Saturday 13 April, price TBC. **DWM**

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk or tweet us at: @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

A new, animated version of the 1967 serial *The Macra Terror* is released on DVD and Blu-ray this month.

GETTING CRABBY

✦ **BARRY ALDRIDGE** EMAIL

I remember seeing the surviving clips of *The Macra Terror* over the years, so I am really excited for this release. If missing stories can't be found, animation is the next best thing! The BBC did an excellent job with *The Power of the Daleks* back in 2016 and *Shada* in 2017.

✦ **ROBERT SLIPEK** EMAIL

Well, there *is* such a thing as Macra now, they're just animated! I was lucky enough to see the last two animations at screenings. What a strange time we live in where I can sit among an audience and hear laughter in reaction to the late Patrick Troughton's antics as if he were a brand-new Doctor and we were watching the latest episode! And what a wonderful surprise



✦ A scene from *The Macra Terror* animation.

it was to find a present-day Tom Baker at the end of *Shada*. (My audience was certainly surprised – one older man at the back cried out in joy upon seeing Tom with the scarf on again!) Thank you to all those responsible for creating these animations. Do please keep them coming. PS: *The Daleks' Master Plan*?

✦ **STEVE HIGGINS**

FLORISSANT, MO
I am thrilled about the release of the animated version of *The Macra Terror*, and I cannot wait

for its release in the US.

My seven-year-old daughter absolutely loves *The Power of the Daleks*, and in particular the character of Polly, so she'll be so excited to get to see more of her adventures with the Second Doctor. I hope there's enough support for these animated stories to continue, as they will make my young *Doctor Who* fan happy!

January saw the publication of *Scratchman*, a Fourth Doctor novel written by Tom Baker himself.

UP TO SCRATCH

✦ **DOMINIC FELLOWS** EMAIL

I've just finished reading *Scratchman* and have to say that it's quite possibly one of the best things to come out of the *Doctor Who* universe. When you've been a fan for more than 30 years it's inevitable that the programme may lose its ability to surprise and inspire. This is not the case with *Scratchman*.

✦ Dominic Fellows' custom-made Scratchman action figure with light-up head.

Tom Baker's novel really does seem to have everything. There's drama and horror, the story is gripping, the dialogue witty, the characters colourful but believable. It feels totally new but with enough nostalgic familiarity to keep old hands like me happy. Plus, the cameos were thrilling – I long to see them on screen!

But perhaps best of all is the first-person narrative which draws the reader into the story so vividly; you really do feel like you're having an adventure with the Doctor. We waited 40 years for this and it was worth it.

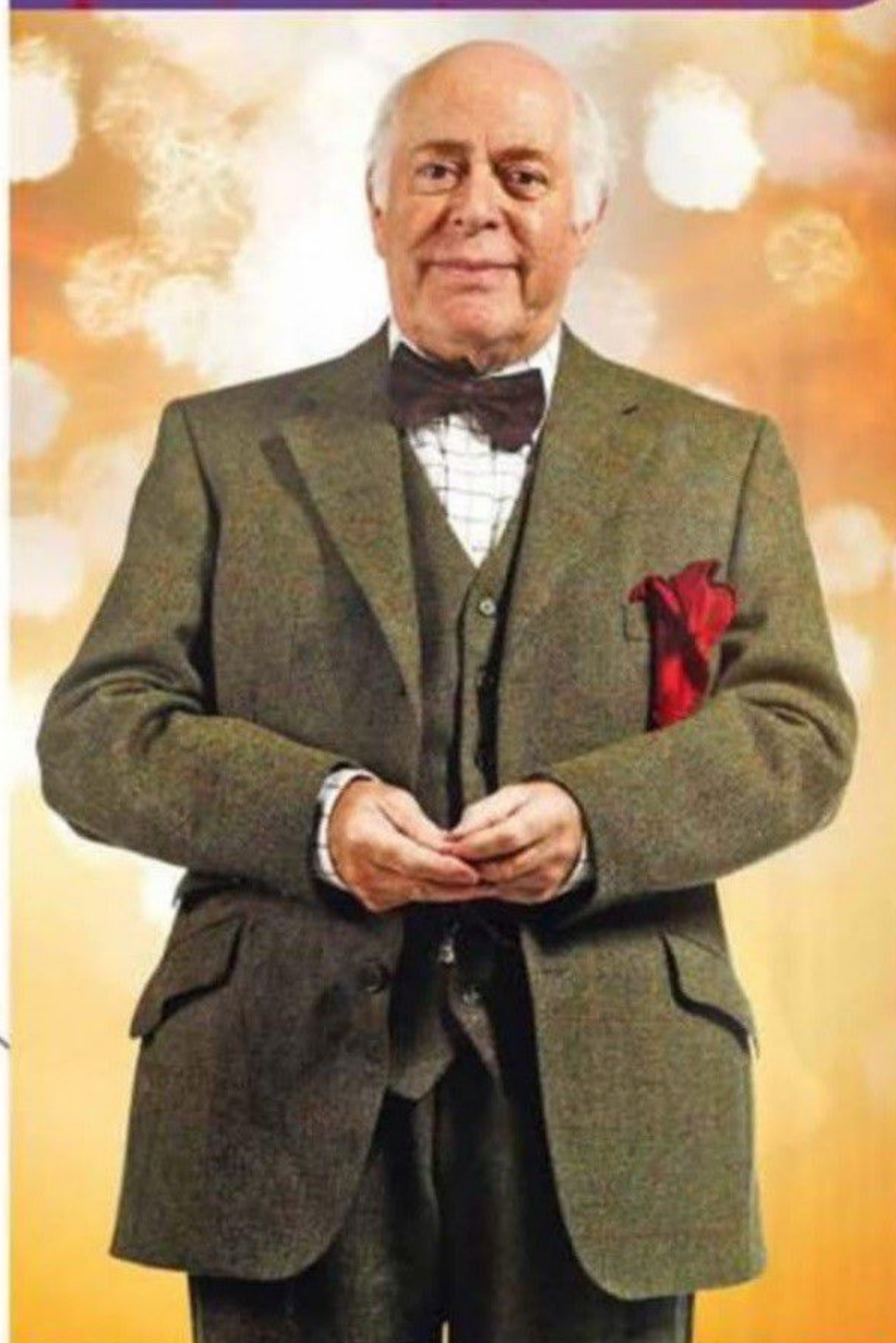
As well as *Scratchman*, there's been more new fiction on audio, too...

OODS AND ENDS

✦ **ROSS BENNETT** EMAIL

I want to congratulate Big Finish on the incredible *War Master: Master of Callous*. Telling one story over four hours made the world of Callous and its characters come alive, and Derek Jacobi's Master is at his very best when he's being so nice. It was an inspired decision to use

STAR LETTER



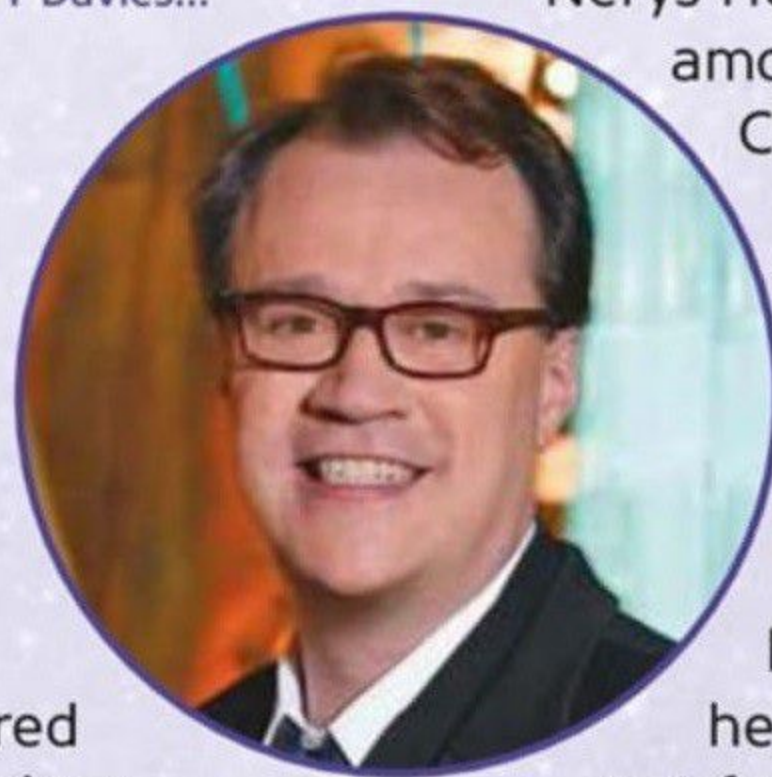
Actor Clive Swift, whose *Doctor Who* roles included Mr Copper in *Voyage of the Damned* (2007), died on 1 February. Shortly afterwards we received this message from former showrunner Russell T Davies...

✦ **RUSSELL T DAVIES** EMAIL

I was very sad to hear of Clive Swift's passing. Inevitably, a lot of people have remembered his **DWM** interview from 2007 in which, let's say, he was having a bad day. Like we all do, sometimes.

But there's a postscript to that story. The *Voyage*

✦ Clive Swift as Mr Copper in the 2007 Christmas Special *Voyage of the Damned*.



of the *Damned* screening was the biggest press launch I've ever been to – it was mayhem! Packed with MPs and scout leaders and

Nerys Hughes. But in amongst the crowd, Clive's face was beaming with astonishment. "Isn't this wonderful? I never knew it was such a big show!" And he was overjoyed not for himself, but

for his little granddaughter, who was clutching his hand, wide-eyed with happiness. That's how I'll always remember him, grinning and twinkling and loving *Doctor Who*, at last.

Rest in peace, Mr Copper.



✦ John Porter lends a scarecrow a copy of *Scratchman*.



Jonathan Moran's complete run of *The Complete History*!

the Ood and an even better one to name them – GertrOod was my favourite! This was the best story in the *Who* universe, in any format, since 2015's *Heaven Sent*. I can't wait for *Rage of the Time Lords* in July.

SHELF LIFE

■ **JONATHAN MORAN** EMAIL
I've just come back from WH Smith with the 90th and final volume of *Doctor Who: The Complete History*. Well done on an amazing collection; I'm so pleased to own it. The last year of collecting these books has been a bit stressful though – it was starting to look like the whole collection would be slightly too large for the bookshelf under my *Doctor Who* DVDs and Blu-rays. Thankfully the final book slotted in perfectly and I can now move on to worrying about whether *The Macra Terror* DVD will have a reversible cover to match the rest of my collection!

CALL THE DOCTOR

■ **ABI GOULDING** CHESTER
How wonderful was it to see a clip of the 1964 *Doctor Who* story *The Aztecs* pop up on *Call the Midwife* on Sunday 3 February, ensuring that the two shows now officially exist in each other's universe! It's fantastic to see *Call the Midwife* return the favour after Bradley Walsh's Graham revealed that he's a fan in *The Tsuranga Conundrum*. I think we



James Mcleod's Seal of Rassilon cross stitch.

The Fourth Doctor prepares to regenerate, by Jessica Chaleff.

can all sympathise with Sister Monica Joan, wanting to watch her favourite time-travelling alien and his friends, while Nurse Crane criticised the show and Sister Julianne suggested that everyone should listen to the Light Programme instead.

Now we're in the digital age, we can at least be safe in the knowledge that we can just catch up on BBC iPlayer, while poor Sister Monica Joan would probably never get another chance to see the episode.

BAD DADS

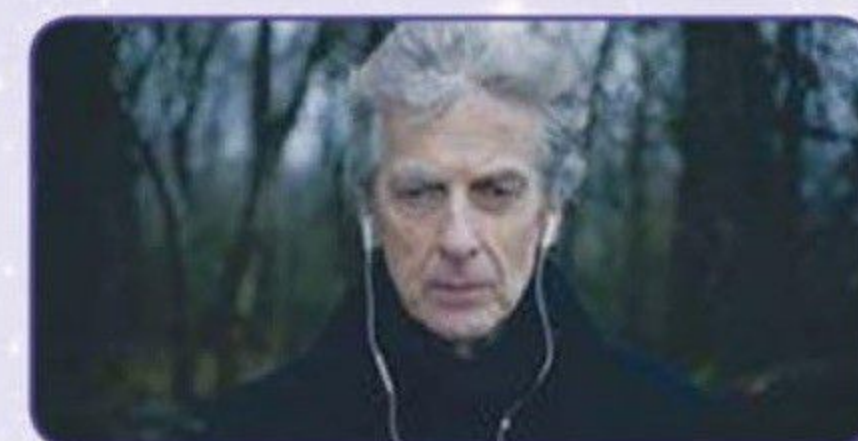
■ **RICHARD WHITE** EMAIL
Having enjoyed watching through Series 11 again, I've noticed that dads and brothers get a bad deal: Ryan's dad, Hanne's dad in *It Takes You Away*, the pregnant guy in *The Tsuranga Conundrum*, Lee Mack as a guilty absent father in *Kerblam!*, the failed brothers in *Demons of the Punjab*, the overbearing and controlling brother in *The* →

WHO TUBE

This issue's selection of *Who*-related videos...



■ At the Radio Times Covers Party, former showrunners Russell T Davies and Steven Moffat talk about their time working on *Doctor Who*. Go to: tinyurl.com/DaviesMoffat



■ Peter Capaldi gives an emotional performance in the new music video for Lewis Capaldi's single *Someone You Loved*. Go to: tinyurl.com/CapSomeone



■ Watch Pip Madeley's video introduction for 'The Women Who Lived' panel at the Gallifrey One convention in LA on 17 February. Go to: tinyurl.com/WomenWhoLived



■ Here's a selection of outtakes from the filming of a trailer for the 1993 Children in Need *Doctor Who* special, *Dimensions in Time*. Go to: tinyurl.com/DimensionsOuttakes



■ Bradley Walsh attended Brian Conley's opening night starring in *9 to 5 The Musical* and some fans got the two actors mixed up... Go to: tinyurl.com/BrianBradley

The Daft Dimension BY LEW STRINGER



ON TWITTER...

@eraseresk Tom Baker's astonishing *Scratchman* novel is best read as darkness surrounds you and bony hands stretch out towards you. The darkening melancholy of Chapter 12 will live with me for days. Fantastic!

@Priglit Fantastic and surprisingly moving Time Team in **DWM** 535. Tolerance, identity and how *Doctor Who* makes it OK to be different... all from watching *Love & Monsters*. Well done for shining a light in a fandom with increasingly dark corners.

@stuarthalton Reading **DWM** 535... just imagine if Helen Mirren had taken over after Tom Baker? She would have been amazing. I love Peter Davison (he could've still come later), but Helen Mirren!

@edwardrhbarlow Loved the bit on Jodrell Bank in issue 535 of **DWM**. I grew up within sight of the dish and so much telly was London-centric that there'd be a frisson of excitement whenever Jodrell Bank got a mention in anything!

@geoffcockwill The new comic strip in **DWM** is really good. Not that it isn't usually but it felt like it really captured Thirteen's voice. I could hear the lines in Jodie's voice in my head. Anyone else think that?

@DrNeilMatthews A big "gronda gronda" for Jonny Morris' transcription of the thoughts of Meglos in **DWM** 535's *Blogs of Doom*. The riff about the scenes with the beams of the screens is a scream – the stuff of dreams.

→ *Tsuranga Conundrum*. Rahul in *The Woman Who Fell to Earth* feels he failed his sister Asha, and Karl is only a crane driver because his dad made him do it. The only positive portrayal is of Yaz's dad. But even then his family belittle his conspiracy theory about refuse disposal in Sheffield (er, guys, he's right!) and his cooking skills. He's merely there to be made fun of. I'm 57 and have been watching *Doctor Who* since 1963, and from 2005 I've watched with my kids. Some have been moaning about the show now being anti-men, and although I still love *Who*, when you look back at the most recent series it seems they may have a point! Please don't make all the male characters useless or bitter.



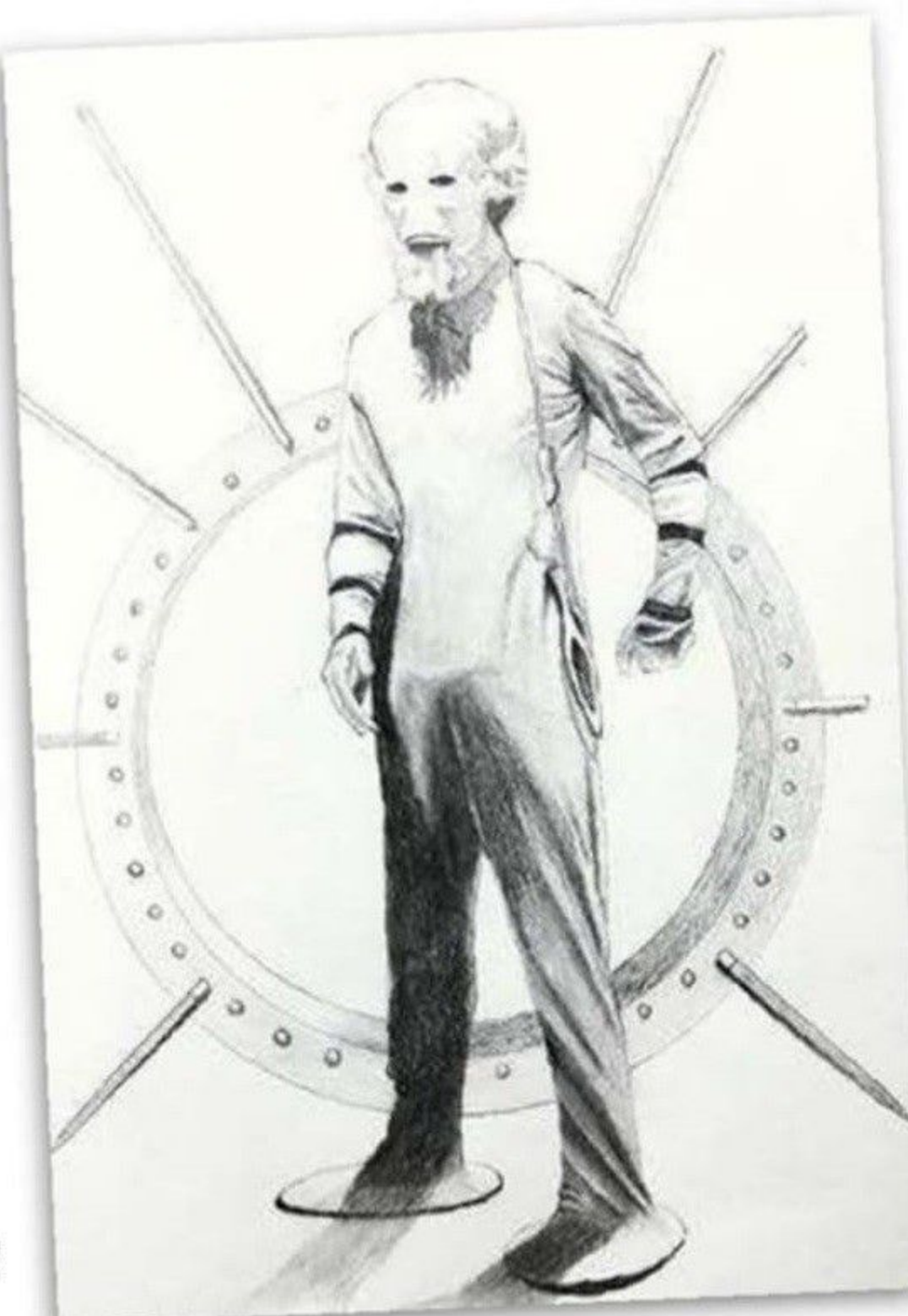
✧ The Nostalgic Time Machine by Jack Newman.

EVOLUTION OF THE DOCTOR

✧ **SARAH TARRANT** EMAIL
How refreshing to read Richard Thomas' opinion in the letters page of **DWM** 535. I agree it's the wrong way to go with a female series lead. Although I personally feel things went wrong during Capaldi's tenure, as his Doctor never really gelled with me either. I think the Doctor got a defective "new regeneration cycle" from the Time Lords when Matt Smith's wonderful and greatly missed incarnation sadly bowed out. It's a bit disingenuous for Richard to consider himself a "dinosaur" fan. I think it's more reminiscent of ever-adaptable Brigadier Lethbridge-Stewart's inference to Ace during the 1989 TV story *Battlefield* that he is "getting too old for this sort of thing" and cannot keep up with the ever-evolving series. The great thing is that the franchise is so wide and varied that you don't

have to enjoy and approve of everything; you can take as much or as little of it as is required to fuel your continued passion. For myself, if I want brand-new *Doctor Who* then a far more satisfying prospect is Big Finish's consistently wonderful full-cast audios celebrating the 'classic' era.

✧ **PHIL HAWKE** EMAIL
I wrote to **DWM** in early 1987 to defend Sylvester McCoy's casting as the Seventh Doctor, given the level of criticism levelled at him. I find myself doing the same again now... The show changes with the times, as do the production staff, each putting their own unique spin on it. The show isn't 'your' show or 'my' show, it belongs to all of us and it saddens me that some have such disregard for the show having a new and different voice. Each of us have favourite eras, stories and Doctors, but that doesn't mean dismissing

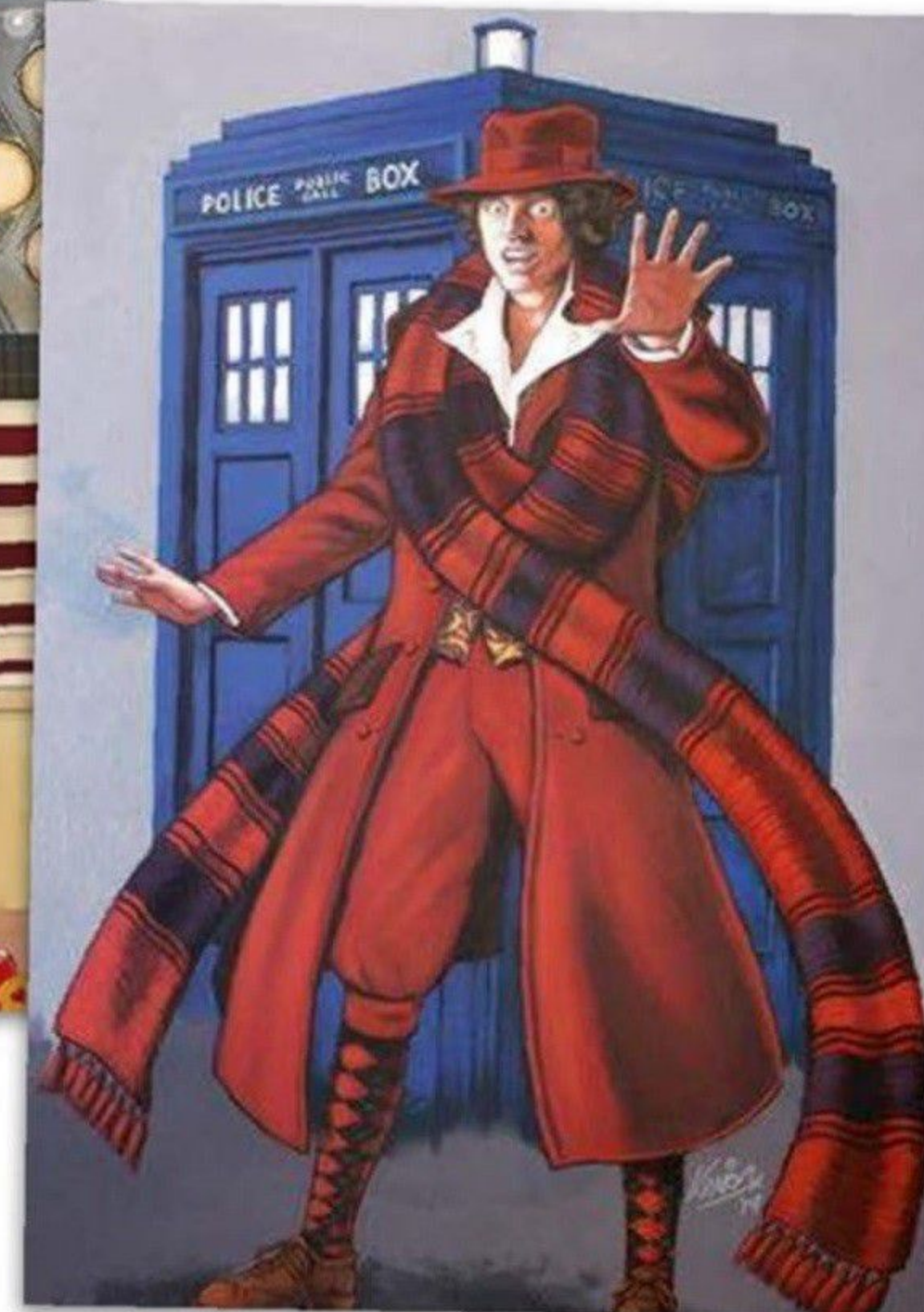


✧ Blaine Coughlan's Sensorite pencil sketch.



✧ The Thirteenth Doctor by Chiara Pereira.

✧ The Fourth Doctor by Keiron Ward.



the current version of the show just because it may not conform to your view of what it should be. And we are lucky as fans of *Doctor Who*. Did anyone think

when the return of *Doctor Who* was announced in 2003 that we'd have 11 series, with a 12th now in production? That the 'classic' series would be remastered and released as Blu-ray box sets? That missing episodes would be completely animated? Not to

mention the countless books, audios and merchandise released, all with **Doctor Who Magazine** reporting on it in that time.

FAN-TASTIC

✧ **GREG DUNN** ESTONIA
Kudos to the Time Team for getting to the heart of *Love & Monsters* in **DWM** 535 and championing fandom in all its forms. But there's something else in the episode that's worth celebrating which the team overlooked: Camille Coduri. I don't think it's said often enough what a brilliant performance she puts in as Jackie Tyler here – her best ever, if you ask me. Her confrontation with Elton is one of the most heart-breaking scenes in the entire series. I hope Camille realises how integral she was to the success of *Doctor Who*'s revival and how much love the fans still have for her.

We'll always be fans of Jackie Tyler! That's all for now – please keep sending in your letters and artwork to dwm@panini.co.uk
DWM

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by DOMINIC MAY

Bradley Chaser

► **Bradley Walsh** is in talks for a second series of ITV's *Bradley Walsh & Son: Breaking Dad*. Bradley was at the opening of *9 to 5 The Musical*, featuring **Bonnie Langford**, at London's Savoy Theatre on 17 February. He resumes recording *The Chase* celebrity editions and the programme's Christmas Special in April, with regular editions during May. Bonnie promoted *9 to 5* on *Sunday Brunch* on 3 February, *Loose Ends* on 9 February, *The One Show* on 15 February and *This Morning* on 20 February.



► Russell T Davies, Sue Vertue, Julie Gardner and Steven Moffat at the *Radio Times* Covers Party.

Scandalous Awards

► **Russell T Davies'** *A Very English Scandal* won the USC Scriptor Television Award on 9 February, having collected Best Drama Series or Serial at the Broadcast Awards on the 6th. On the 10th *Face the Raven's* **Letitia Wright** was voted EE Rising Star at the British Academy Film Awards, while *The Eleventh Hour's* **Olivia Colman** took Leading Actress for *The Favourite*, repeating this at the Oscars on the 24th. **Shaun Dooley** presented **Eve Myles** with Best Actress for *19 Weeks* at the BBC Audio Drama Awards on 3 February.

Spider-Matt

► *Variety* reports that **Matt Smith** is negotiating to star in the *Spider-Man* spin-off *Morbius*, a feature film based on the franchise's villainous living vampire. On 12 February Matt attended his partner Lily James' *All About Eve* London press night and after-party, then flew to New York for a screening of *Mapplethorpe* on the 14th.

Imagine Capaldi

► **Peter Capaldi** contributed to BBC One's *Imagine... Jo Brand: No Holds Barred* on 28 January. **David Bradley** features as Tony's Dad in *After Life*, a new Ricky Gervais comedy, available on Netflix from 8 March. **Matt Lucas** will reprise Monsieur Thénardier in a special staged concert production of the musical *Les Misérables* at London's Gielgud Theatre from 10 August to 30 November (tickets at tinyurl.com/MattMis).

Victoria Down Under

► Australia launches the third series of *Victoria*, starring **Jenna Coleman**, via BBC First on 14 March, while ITV remains vague about its UK launch, stating spring or summer. *All My Sons* at the Old Vic from 13 April, with Jenna as Ann Deever, receives a National Theatre Live screening on 14 May. **Samuel Anderson** played Bailey in Radio 4's *Maya Angelou: A Song Flung Up to Heaven* from 25 February to 1 March.

Darvill's Oscar

► **Arthur Darvill** stars as Oscar in *Sweet Charity* at London's Donmar Warehouse from 6 April to 8 June (tickets via tinyurl.com/ChariArt). Under 26s can enter a free ticket ballot for Friday shows from 26 April. *All Creatures Here Below*, starring **Karen Gillan** as Ruby, launched in the UK at the Glasgow Film Festival on 23 February.

Tennant Tapestry

► **David Tennant** is among Paisley celebrities featured in a tapestry by artist Andrew Crummy as part of a campaign to restore the town's Thomas Coats Memorial Baptist Church. *David Tennant Does a Podcast with...* topped Apple's Podcast chart in its first week. **Neil Gaiman's** *Good Omens*, starring David as Crowley, launches on Amazon on 31 May, with BBC Two following up in the autumn.

Eccleston Gets Radical

► On 14 April **Christopher Eccleston** will read accounts of the Peterloo Massacre as part of the Radical Readings Fundraiser for Salford's Working Class Movement Library at Salford University's Maxwell Hall (tickets via tinyurl.com/PeterEcc).

► Jenna Coleman models a Red Nose Day T-shirt. Photo © Comic Relief.



► Peter Davison and his *All Creatures Great and Small* co-star Christopher Timothy feature in Channel 4's *Great British Car Journeys*.

Classic Doctors

► **Tom Baker** is recording the Voice of Big Brother for a one-off stage production of 1984 at Tasmania's Princess Theatre in Launceston on 15 June. **Peter Davison's** UK travelogue *Great British Car Journeys* aired on C4 from 2 to 16 February. Peter plays Alan, with **Bernard Cribbins** as Albert, in the dog movie *Patrick*, which received a DVD release on 4 February. **Paul McGann** will present an edition of BBC Four's *Victorian Sensations* exploring the technology, art and culture of the 1890s.



► Bernard Cribbins as Albert in *Patrick*.

Radio Times Festival

► The first episode of **Russell T Davies'** *Years & Years* previews at the *Radio Times* Festival on 13 April, including a Q&A with Russell and cast members, followed next day by a first look at the remade *Dad's Army*. **Bernard Cribbins**, who was due to star in the show as Private Godfrey, has stepped down citing personal reasons. (tinyurl.com/RTFest).

Audible

► **David Tennant** and **Billie Piper** read Audible's *Warhammer* audiobooks *Attack of the Necron* and *City of Lifestone*, while **Christopher Eccleston** narrates the ghost story *Cold Bath Street*. Billie features on the album cover of *Next Episode Starts in 15 Seconds* by her boyfriend Johnny Lloyd, in a shot taken while she was heavily pregnant with daughter Tallulah. **Freema Agyeman's** NBC medical drama *New Amsterdam* has received a second season renewal.

Party People

► Production is underway on **Steven Moffat** and **Mark Gatiss'** *Dracula* for BBC One/Netflix, with Gatiss among the cast. The pair chatted about the show at the *Radio Times* Covers Party on 31 January (tinyurl.com/DracuMoff).

Quickies

► **Mandip Gill** backed the #SmearForSmear campaign during January's Cervical Cancer Prevention Week. BBC iPlayer 2018 results placed *Doctor Who: The Woman Who Fell to Earth* fourth with 3.965 million views. *Fisherman's Friends*, featuring **Noel Clarke** as Troy, finally reaches UK cinemas on 15 March, rescheduled from December.

Obituaries

► Actor and stunt man **Pat Gorman**, who featured in an astounding 73 roles across 41 stories between *The Dalek Invasion of Earth* (1964) and *Attack of the Cybermen* (1985), died on 9 October 2018. **Clive Swift**, who played Mr Jobel in *Revelation of the Daleks* (1985) and Mr Copper in *Voyage of the Damned* (2007), died on 1 February aged 82. **Robert Ashby**, who was the Borad in *Timelash* (1985), died on 7 February at 78. **Richard Gregory**, who designed *Earthshock's* Cybermen (1982), also working on *Warriors of the Deep* and *The Awakening* (1984), died on 7 February aged 64. Costume designer **L Rowland Warne**, whose creations featured in 1974's *Death to the Daleks* and *Planet of the Spiders*, *The Brain of Morbius* (1976) and *The Pirate Planet* (1978), died on 20 January aged 89. **Gillian James**, make-up artist from 1966's *The Smugglers* to 1967's *The Tomb of the Cybermen*, died on 18 January at 87. **Graeme Curry**, who wrote *The Happiness Patrol* (1988), died on 24 February. **DWM**



► Robert Ashby as the Borad in *Timelash* (1985).

Say You Want a REVOLUTION



The *Doctor Who* of 1967 was very different from the series that had started just a few years earlier. But how exactly did the wandering exile transform into a rebellious drop-out?

Feature by **ALAN BARNES**



"Everything in the colony is good and beautiful. You must accept it without question. You must obey orders."



Tucked up in the 'Refreshing Department' of a future colony, Earth visitor Polly (Anneke Wills) can't hear the sinister Control voice (Denis Goacher) resounding through her sleep cubicle; nor can she scent the perfumed odour beginning to fill the air. Polly's time and space-traversing friend, the Doctor (Patrick Troughton), slides open the door just in time to hear...



"You will not resist the sleeping gas. Breathe deeply. In the morning, when you wake, you will obey."



The Doctor crosses to Polly's bed and pulls a wire from just above her head – cutting off the voice. When Polly wakes, the Doctor says she's been listening to some very bad advice and tells her to forget everything she's been dreaming. Why? Because she's been given a series of orders while she's been asleep: "You know – do this, do that, do the other thing. My advice to you is don't do anything of the sort. Don't just be obedient; always make up your own mind!"



his is Episode 2 of *The Macra Terror* (1967), and the question is: when did the Doctor become such a *rebel*?

At this point, partway through the programme's fourth season, all we really know about the Doctor's origins is what his original incarnation (played by William Hartnell) told a pair of busybody schoolteachers in the series' first-ever episode, *An Unearthly Child* (1963) – that he's an exile, that he's "cut off" from his own planet... but that one day he'll get back.

Eventually, in Episode Eight of *The War Games* (1969), we'll find out that he lied: in actual fact, he pinched his TARDIS from the Time Lords and he desperately *doesn't* want to get back. He's no kind of 'exile' – he's a criminal fugitive. In Episode Ten, when said Time Lords finally put the Doctor in the dock, he'll admit to having "broken [their] most important law of non-interference in the affairs of other planets" time after time after time – but that he's "proud" to have fought against the evil of (for example) the Quarks, the Yeti, the Ice Warriors, the Cybermen and the Daleks.

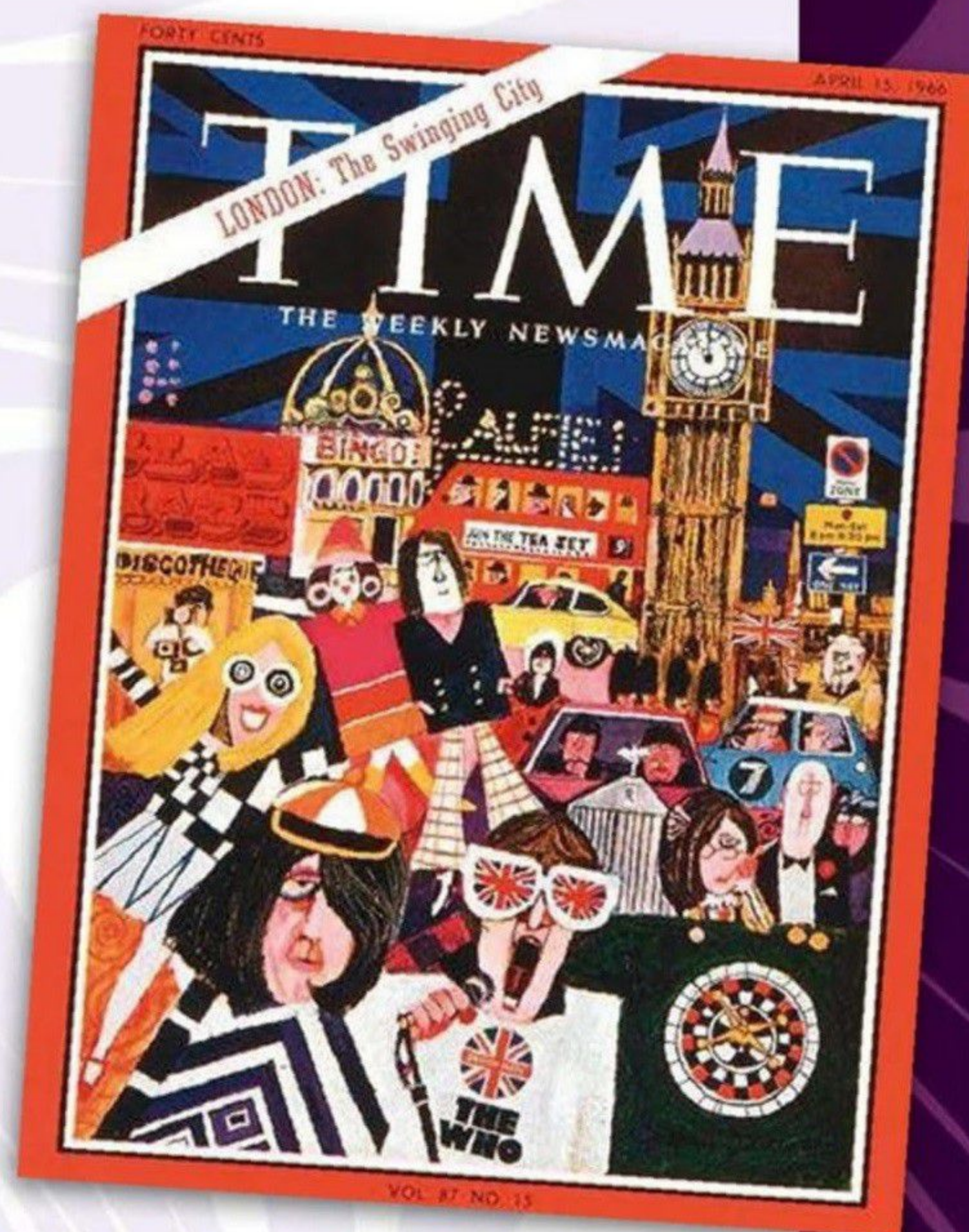
When, exactly, did the Doctor start interfering in the affairs of other planets? Because when we first met him,

he wasn't crusading against galactic evil; he was hiding out in a London junkyard, desperate to avoid contact with the local authorities. So something changed between *An Unearthly Child* and *The War Games* – and that something is obvious: *he* did, when he regenerated at the end of *The Tenth Planet* (1966).

That's when he became a rebel... isn't it?

It wasn't just the Doctor's face that changed in 1966. *Everything* changed during the course of 1966 – production team, supporting cast, even the types of story the series told. *The Highlanders*, the last adventure to begin transmission in 1966, would be the last so-called 'pure' historical story (ie, containing no science-fiction elements, save for the involvement of the TARDIS and its crew) for 16 years. This was a policy adopted by the newly arrived producer Innes Lloyd – probably in no small part due to the less-than-enthusiastic response to *The Gunfighters* (1966), which sought to dramatise the infamous shoot-out at the OK Corral from studios at Ealing, Shepherds Bush and Hammersmith.

Doctor Who might have struggled to replicate Tombstone, Arizona in 1881 – but why bother, when it was being made



Something changed between *An Unearthly Child* and *The War Games* – and that something is obvious: *he* did.

in London, England in 1966? After all, London was probably the most exciting place in the world in 1966.

In April, *Time* magazine ran its famous cover story – "London: The Swinging City", which described how The Beatles, Mary Quant and Michael Caine, among many other bright young things, had contrived to place the capital at the heart of the hippest and most happening developments in pop music, fashion and film. "London has burst into bloom. It swings; it is the scene."

So it should have come as no surprise when – on 25 June, in Episode 1 of *The War Machines* – the Hartnell Doctor landed his TARDIS within sight of the ultra-futuristic yet completely 'now' Post Office Tower, just a fortnight into the future. "I'm so out of touch," said companion Dodo (Jackie Lane), displaying a hitherto unhinted-at →



Far left: The Doctor (Patrick Troughton) saves Polly (Anneke Wills) from being hypnotised by sinister forces in Episode 2 of *The Macra Terror* (1967).

Above: *Time* magazine, cover-dated April 1966, proclaimed London as "The Swinging City".

Below: Supercomputer WOTAN extends its presence beyond the Post Office Tower in *The War Machines* (1966).

Say You Want a REVOLUTION

Having introduced Polly and gorblimey sailor Ben, the scene was surely set for Swinging London to become the Doctor's home-from-home..

Above: Anneke Wills (as Polly) and Michael Craze (as Ben) are introduced to the press at Television Centre on 23 June 1966.

Right: *Radio Times*, cover-dated June 18-24 1966, promotes the new BBC1 adventure series *Adam Adamant Lives!*, starring Gerald Harper in the title role.



→ capacity for self-awareness, when she (and we) met Polly, all long legs under a Marimekko dress, for the first time. Inevitably, before the episode was out the Doctor was lured inside the Inferno, allegedly the “hottest night spot

in town”, to have his “gear” labelled “fab” by Polly. No less inevitably, before the second episode was out the unfab Dodo was despatched to the unhappening countryside, as dead as her nominative ancestor.

Having introduced Polly and gorblimey sailor Ben (Michael Craze), the scene was surely set for Swinging London to become the Doctor's home-from-home. In fact, he wouldn't return to the centre of the 1960s universe for another year, in *The Faceless Ones* (1967),

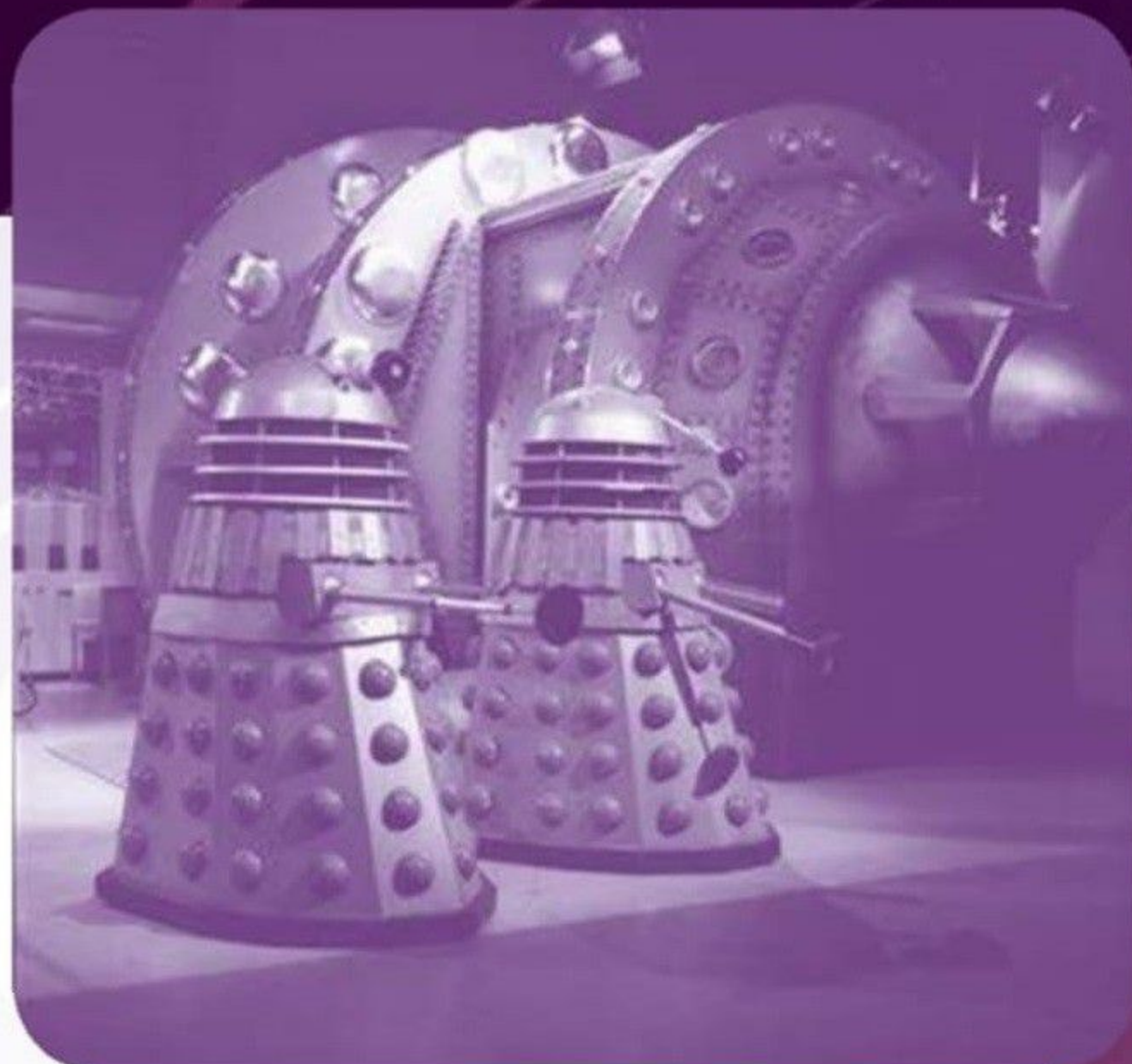
his BBC1 debut. In the first episode of *Adam Adamant Lives!* – part-devised by *Doctor Who* co-creator Sydney Newman, overseen by *Doctor Who*'s first producer Verity Lambert – the erstwhile Victorian Adamant (Gerald Harper), frozen in ice in 1902, was thawed out by chance in London, 1966. Forming a trio with leggy discotheque habitué Georgina Jones (Juliet Harmer) and contrastingly plebeian batman William E Simms (Jack May), Adamant battled the bizarre across two series of sometimes very strange adventures. The second series was shown on Saturday nights between 31 December 1966 and 25 March 1967, round about three hours after *Doctor Who* – between the third episode of *The Highlanders* and the third of *The Macra Terror*.

Surely it can't be coincidence that *Doctor Who* made its first return to London since *The War Machines* when *The Faceless Ones* began exactly a fortnight later, on 8 April? If someone at the BBC had prevented *Doctor Who* from landing in the present day while Adamant was also in residence, that might explain why *The Tenth Planet* was arbitrarily set 20 years later, in 1986... when it really didn't need to be at all.

But if *Doctor Who* couldn't visit present-day London, and historical adventures were on their way out... what sort of stories *could* the series tell?

The so-called ‘base under siege’ is often said to be typical of *Doctor Who* circa 1966-69. And indeed, bases of various kinds, menaced from within and without, are the central locus for a great many serials of the time, from Snowcap Base in *The Tenth Planet*, to the eponymous *Moonbase*, to Britannicus Base in *The Ice Warriors* (both 1967), to the Euro Sea Gas refinery in *Fury from the Deep* (1968). We might not unreasonably add outposts like the Detsen monastery in *The Abominable Snowmen* (1967) or Goodge Street station HQ in *The Web of Fear*, or the similarly eponymous *Wheel in Space* (both 1968).

It wasn't all about the base, however; colonies provided the setting for just as many stories of the era. Colonies like the one seen in *The Macra Terror*, or the settlement on Vulcan in *The Power of the Daleks* (1966), or (further back) the off-Earth city in *The Savages* (also 1966), whose Elders are described, explicitly, as “human beings” – making them the descendants of human colonists, perhaps? In which case, the same might be true of the distinctly human-looking Gonds in *The Krotons* (1968-69). Then there's the deep shelter in which Salamander's subterranean community resides in *The Enemy of the World* (1967-68).



Perhaps we shouldn't be surprised that colonies started to turn up everywhere in *Doctor Who* at exactly the moment when so many former British colonies and protectorates in Africa and elsewhere finally achieved their independence. Vulcan colony in *The Power of the Daleks* seems to be modelled, at least in part, on a British overseas dependency. It has a governor, for example: Hensell (Peter Bathurst), a puffed-up politico beset by rebels and obliged to kow-tow to Earth Examiners whenever they make an official visit.

What if we look at it the other way around, and think of many of these colonies as proxies for home, as Little Englands? And what if we could say the same of many of those bases, too? OK, Snowcap and the Moonbase and the Wheel have international, multiracial crews – the Cybermen are the enemies of diversity, after all. But might not many of the others represent, to some degree, our lonely little island nation? The name Britannicus Base positively invites the

comparison, the Euro Sea Gas rigs stand in the middle of the North Sea, and the London Underground is just about the most symbolic setting one could imagine.

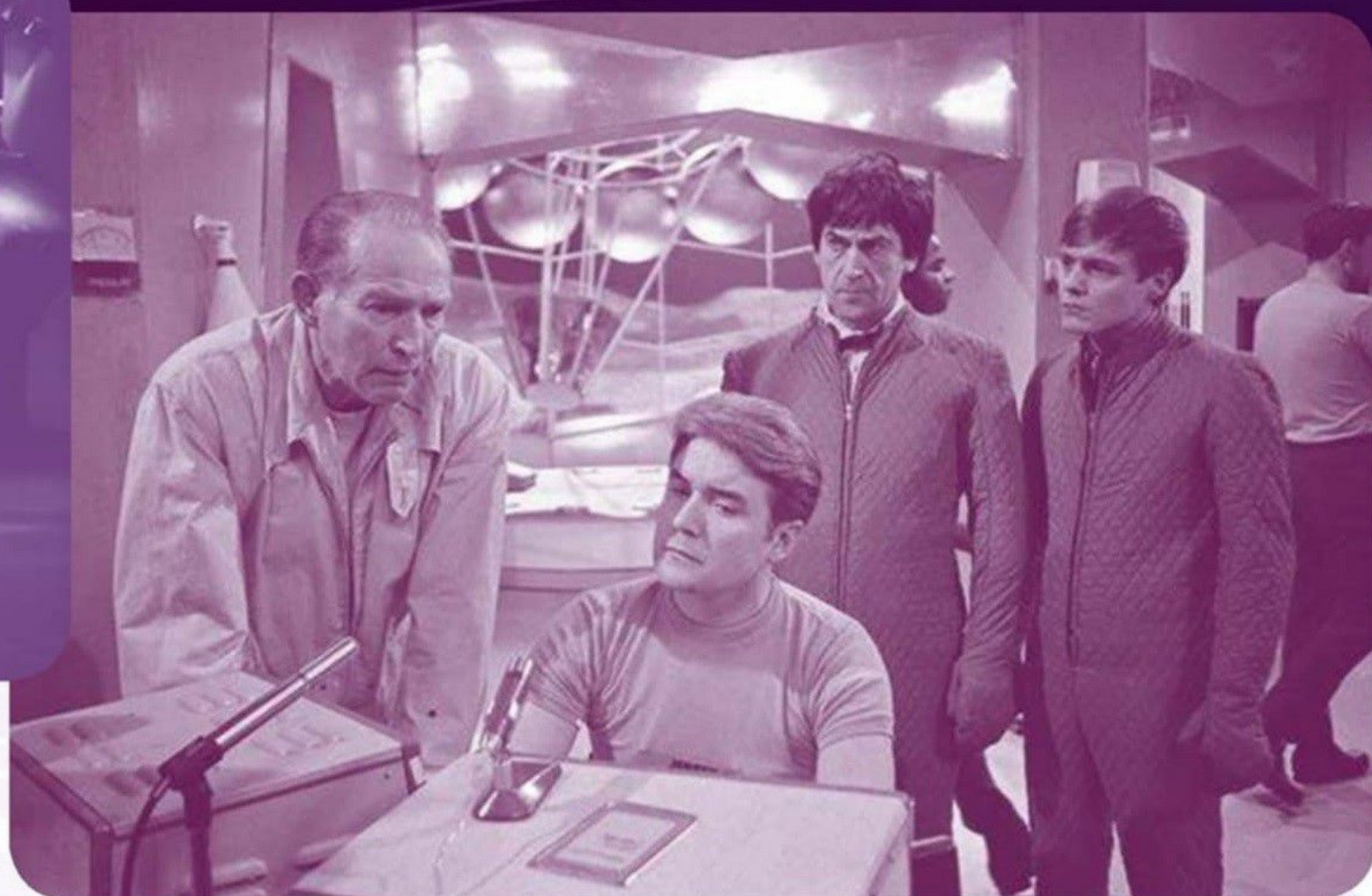
Almost all of these could have been set in Swinging England, 1966 – the UNIT era a few years early. Just as there's no reason why the 'Tenth Planet' shouldn't have arrived on orbit in 1966, there's no reason why a Dalek capsule couldn't have been dredged from a fenland bog, not a mercury swamp on Vulcan, and brought inside a local factory, nor why the Macra shouldn't have been possessing holidaymakers at the Maplin's campsite down the road.

Thus reimagined, these might look very like Adam Adamant's adventures, or those of any number of TV heroes of the era – of John Steed (Patrick Macnee), say, paired with Emma Peel (Diana Rigg)

in the fourth and fifth series of ABC Television's *The Avengers* (1961-69).

'Spy-fi' shows of the *Avengers* type, endemic in the era, are sometimes said to occupy a very particular never-never world – 'Avengerland', defined by fan Anthony McKay (at *avengerland.theavengers.tv*) as "the area within half an hour's drive of the Borehamwood and Pinewood film studios where series such as *The Avengers*, *The Saint*, *The Baron* and many more classic television programmes did their location filming". Collectively, we might view the bases and colonies of the Troughton era as *Doctor Who*'s version of 'Avengerland' – backdrops that change from story to story but remain strangely the same.

The fact that *Doctor Who*'s stories, especially in its 1966-67 season, brought in so many of the same plot devices →



Far left: Alien "machines" plan to exterminate the human colony on the planet Vulcan, in *The Power of the Daleks* (1966).

Left: Hobson (Patrick Barr), Nils (Michael Wolf), the Doctor (Patrick Troughton) and Ben (Michael Craze) in Episode 1 of *The Moonbase* (1966), a classic example of the 'base-under-siege' story.

Below left: The science-fiction novel *Level 7* by Mordecai Roshwald was first published in 1959 and contained themes echoed in the *Doctor Who* stories *The Macra Terror* and *The Enemy of the World* (1967-68).

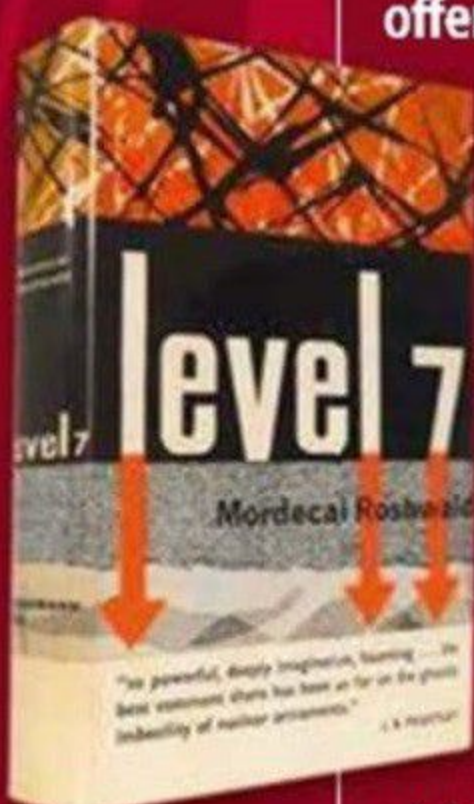
Below right: The trapped and deceived operators of a secret underground base in Episode 6 of *The Enemy of the World*.

Bottom right: R.747 (Michele Dotrice) and X.127 (Keith Buckley) in the *Out of the Unknown* episode *Level Seven* (1966), a production based on Roshwald's book.

LEVEL SEVEN

The colony in *The Macra Terror* bears comparison to the Village in *The Prisoner* – and, indeed, they share a plausible common ancestor in *Colony Three*, a 1964 episode of the *Prisoner* precursor *Danger Man*. But *The Macra Terror*'s similarity to *Level Seven*, an episode of the BBC science-fiction anthology series *Out of the Unknown* first broadcast on 27 October 1966, are altogether more compelling.

In the play, dramatised by JB Priestley from a 1959 novel by the Israeli author Mordecai Roshwald, *Level Seven* was the lowest level of a secret nuclear bunker, 4,500 feet below ground, in which a "supreme retaliatory force" was assembled – men and women who no longer have names but are known by functional code numbers. Responsible



for launching a doomsday weapon, if deemed necessary, the ops officers are under constant surveillance, billeted in two-person cabins where calming muzak and 'advice' is triggered if certain words crop up in their private conversations, like 'underground' ("Level Seven, deep underground, offers to a privileged few, a new way of life, free from insecurity...") and 'democracy' ("Here we obey only impersonal commands, so that Level Seven is the only true democracy in the world today..."). Like *The Macra Terror*'s Medok (Terence Lodge), officer 'X.117' (David Collings) rebels, and begins to have nightmares about the Level's true purpose – suffering visions of rockets, explosions and cities turned to "dust and ashes". As with Medok, the solution is to send him for a sinister, mind-changing "treatment".

Level Seven was repeated on Saturday 29 April 1967, and maybe this time David Whitaker was taking note of the scenario – since his story *The Enemy of the World*, later in the year,

also featured a deep shelter, cut off from contact with the outside world, containing dupes who believe that above ground there now exists only a terrible wasteland. For young hero and heroine 'X.127' (Keith Buckley) and 'R.747' (Michele Dotrice), read *The Enemy of the World*'s Colin (Adam Verney) and Mary (Margaret Hickey).



Say You Want a REVOLUTION



Above left: Number 6 (Patrick McGoochan) and Number 2 (Peter Wyngarde) in the *Prisoner* episode *Checkmate* (1967).

Above centre: One of the crab-like Macra created by Shawcraft Models.

Above right: *Time* magazine, cover-dated 7 July 1967, examined the new hippy subculture.

Below: A fateful meeting on the moors for Alexander (William Dysart), the Doctor (Patrick Troughton), Polly (Anneke Wills) and Jamie McCrimmon (Frazer Hines) in Episode 1 of *The Highlanders* (1966-67).



We'll learn that the Doctor did indeed drop out from his own society.

→ as the spy-fi shows – infiltration of military and other establishments, hypnosis and brainwashing, duplication – underlines the point. There's a striking similarity, too, between the colony of *The Macra Terror* and the Village of ITC's *The Prisoner* (1967-68) – a bizarre 'holiday camp' that serves as a luxury prison for former spies. A PA system pipes platitudes to the populace, a marching band helps enforce an atmosphere of jollity, and behind the public face of order exists a secret, unseen hand...

The Prisoner, though, didn't make its TV debut until September 1967 – so, despite its having been in production for a full calendar year beforehand, any resemblance to *The Macra Terror*, broadcast in March, would seem to be entirely coincidental.

Like the gas pumped through the

colony by its crustacean controllers, there was something in the air. "The voices tell me what to do," the mind-altered Ben tells the Doctor in Episode 3. "The voices may not be right, Ben," replies the Doctor. But whereas Number 6 (Patrick McGoochan), the eponymous Prisoner, will never overthrow Number 1, however many times he causes the downfall of the Village's ever-replaceable Number 2, the Doctor's revolutionary efforts are altogether more successful.

As always – because this new Doctor's often-remarked 'cosmic hobo' appearance wasn't simply a 'look', it was a symbol. You can't simply straighten him out in a 'clothes reviver', as we find out in the *Macra Terror* colony's spa. "Who wants to see their face in a pair of suede shoes?" he complains at sight of his freshly polished footwear – a question that might have been asked by any dropout tuned in to the



coming 'Summer of Love'. Again, *Time* magazine was ahead of the curve, when its 7 July cover story outlined the three-point philosophy of the 'hippy' subculture. "Do your own thing, wherever you have to do it and whenever you want." "Drop out. Leave society as you have known it. Leave it utterly." And finally, "Blow the mind of every straight person you can reach. Turn them on, if not to drugs, then to beauty, love, honesty, fun."

A time and space traveller does indeed do his own thing "wherever and whenever". We'll learn that the Doctor did indeed drop out from his own society. And as for the third point – well, this was a Doctor who'd persuade three Daleks, the ultimate straights, to play at trains (in *The Evil of the Daleks*, 1967). There's "fun", for sure.

This is a Doctor who doesn't just side with rebels, like Jacobite Jamie (Frazer Hines) and his clan in *The Highlanders* (1966-67); he actively incites rebellion wherever he goes – as when he prompts the revolt of the oppressed Fish People in *The Underwater Menace* (1967), telling his friends how "slaves, like worms, can be made to turn". The ultimate expression of that comes in *The Evil of the Daleks*, the last story of *Doctor Who*'s (literally) revolutionary fourth season, when he incites a violent rebellion on the Daleks' home planet of Skaro after turning three Daleks on to the power of one simple word: "Why?"

"Don't just be obedient; always make up your own mind..."

Twenty-one (Earth) years later, in *The Greatest Show in the Galaxy* (1988-89): while investigating the Psychic Circus on the planet Segonax, once a mecca for dropouts the galaxy over, companion Ace (Sophie Aldred) will be prompted to observe of the Seventh Doctor (Sylvester McCoy), "You're just an ageing hippy, Professor." To which he'll reply: "There might be something in that, yes..."

Yes. There might. **DWM**

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BIG WE LOVE
FINISH STORIES

A Sort of Reality

Innes Lloyd is best known to *Doctor Who* fans as the producer of some of the most memorable stories of the 1960s. But this was only a small part of his impressive career...

Feature by **ALAN BARNES**



Above: *Radio Times* cover-dated 19-25 October 1991 promoted *A Question of Attribution*. The BBC drama was Innes Lloyd's final production, and starred James Fox as Sir Anthony Blunt and Prunella Scales as the Queen.

Below left: The young Innes Lloyd receives a rave review for his performance in the play *A Man About the House* at the David Garrick Theatre, Lichfield, in 1951.

Below centre: The Toymaker (Michael Gough) and his sinister clowns, Clara (Carmen Silvera) and Joey (Campbell Singer) challenge the Doctor (William Hartnell) in *The Celestial Toyroom*, the opening episode of *The Celestial Toyroom* (1966). This was the first *Doctor Who* story Lloyd produced.

Below right: A 1952 newspaper advertisement for *Silent Warning*, a play at London's Watergate Theatre which featured Lloyd among the cast.

Buckingham Palace, on the evening of Sunday 22 July 1962.

Sir Anthony Blunt (as was), official Surveyor of the Queen's Pictures, leads BBC Television's Richard Dimbleby

around the Gainsboroughs, Rembrandts and Rubenses lining the walls of the Queen's Gallery, due to be opened to the public for the first time the following Wednesday. Running the unit that's transmitting this preview to the nation's art lovers is a 36-year-old Outside Broadcast producer named Innes Lloyd...

So there's a strange, sad circularity to the fact that 29 years later, on the evening of Sunday 20 October 1991, the BBC aired the television film *A Question of Attribution*, which showed how the since-disgraced

Blunt (played by James Fox) had led a double life after being recruited as a spy for the Soviet Union.

Centred around a 12-minutes-plus, Palace gallery-set duologue between Blunt and his regal employer, 'HMQ' (played by Prunella Scales), author Alan Bennett's film was produced by the very same Innes Lloyd – to whose memory it was dedicated, since cancer had claimed him shortly after he'd finished work on it two months earlier.

In the intervening years, Innes Lloyd had become a titan of BBC television drama – via *Thirty-Minute Theatre*, the BBC2 *Play of the Week*, *Play for Today*, *Screen Two* and Bennett's *Talking Heads* monologues, among too many others to list. Plus *Doctor Who*, which he'd produced for two years from 1966. Throughout 77 episodes (47 of them now AWOL from the BBC archive), he tended a programme that could easily have withered and died following the necessary departure of its ailing lead, William Hartnell. Re-planted and re-rooted, it flourished instead.

Lloyd was a Welshman, born in Penmaenmawr on Christmas Eve 1925. Educated at Ellesmere College in Shropshire, his earliest ambition was to join the Navy – an ambition initially

thwarted when poor eyesight led to his being refused entry to Dartmouth Naval College, then satisfied when the outbreak of war enabled him to volunteer.

Demobbed, Lloyd pursued an actor's life. Graduating from the Central School of Speech and Drama in 1949, he was in work by Christmas – playing a 'stately' Chinese Emperor in a version of *Aladdin* in Ashford, Kent. Come the new decade, Lloyd signed with the Palace Players, a repertory company based at the Gaiety Theatre in Douglas, on the Isle of Man. Throughout the spring, summer and autumn of 1950, he played twice-nightly in such shows as Emlyn Williams' boarding house tragicomedy *The Light of Heart*, the Philip King farce *See How They Run* and André Obey's Biblical drama *Noah*.

The following year, Lloyd joined the rep company at the David Garrick Theatre in Lichfield, Staffordshire, appearing alongside their star turn Lionel Jeffries in (among many others) Farquhar's *The Recruiting Officer* and a Frederick J Jackson crime caper called *The Bishop Misbehaves*. In August, he played a noble doctor in John Perry's Italy-set melodrama *A Man About the House*, which earned him a rave review from the *Lichfield Mercury*: "In the second Act, he gave a performance that has not been bettered by any male actor playing in this theatre and that is saying much... If he can keep to this standard of playing he will become an actor very much above the ordinary." The following February, Lloyd appeared in London's West End, albeit at the tiny, long-since-demolished Watergate Theatre in Buckingham Street, in the first run of *Silent Warning*, a murder-thriller by Edward Rutherford (sic).

All along, Lloyd nurtured ambitions to produce and direct. In 1986 he told the

David Garrick Theatre A WORTHY PLAY WELL DONE Innes Lloyd a Sheer Delight

TO dramatise a long novel for the stage is no easy task. John Perry, however, has a good sense of the theatre and has given the characters shown to us in his play, "A Man About the House", plenty of scope for revealing their talent, while keeping the plot moving sufficiently fast to hold the interest and attention of the audience.

So much in a drama of lust and greed depends for its success on the interpretation as a whole and the right atmosphere of its setting, "A Man About the House" is a worthy play, produced and played at The Garrick Theatre, Lichfield, this week, with distinction, in a set deserving the highest praise for its craftsmanship and ingenuity.

The story centres around two sisters who, after living a drab life in Wolverhampton, inherit a villa in Italy. They go there to find an Italian servant, Salvatore, in charge. This man is utterly devoid of truth, morals or decency of any sort. His only aim is to possess the villa for himself. This he can do only by removing the human obstacles in his way. He is aided by the intervention of an old friend of the sisters, a famous surgeon.

Innes Lloyd, playing the doctor, was a sheer delight to watch. In the second Act, he gave a performance that has not been bettered by any male actor playing in this theatre and that is saying much. His manner and bearing were perfect. His articulation was really first-class. If he can keep to this standard of playing he will become an actor very much above the ordinary. This was straight acting to be remembered.

AN EXCELLENT PORTRAYAL
Bruce Carstairs was the very personification of the thorough



Watergate Theatre, 29, Buckingham Street, Strand, W.C.2
By the author of "Murderer's Child"
"SILENT WARNING"
a new play by Edward Rutherford
Produced by Donald Morley. With Beryl Ede, Clare James, Harold Jesty, Innes Lloyd, Victor Lucas, Mark Moore, Vernon Smythe, Frieda Waite, Jay Wood. Setting: Stewart Marshall
The play is a study of the sinister impact of a woman's curious powers on her family
Tuesday, Feb. 26th, till Sunday, March 2nd. Perfs: 7 p.m., Sunday 6.30. TRA. 6261
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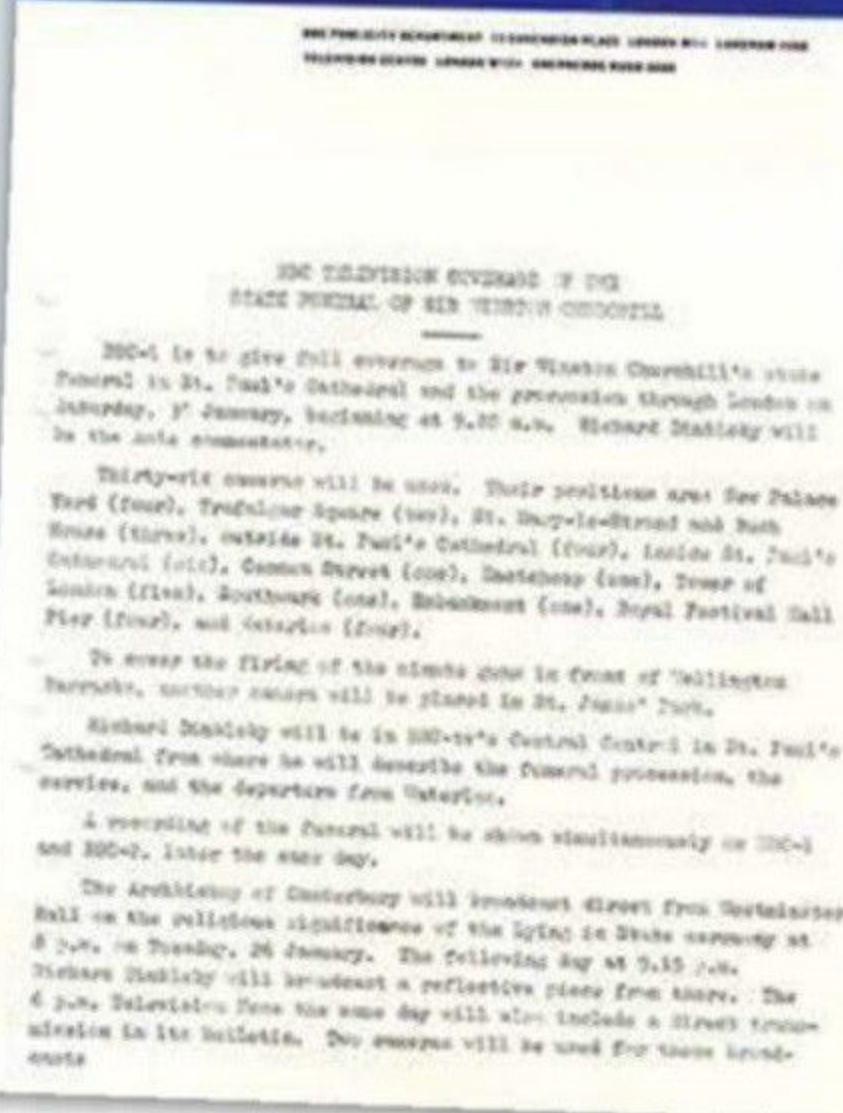
fanzine *DWB* that it had “seemed a good idea to try and get into somewhere like the BBC... I actually like organisation; that’s why I wanted to join the Navy, I suppose.” When the opportunity arose, he took it – and by 1953 his acting career was over. Beginning in the BBC Presentation Department, he soon moved over to Outside Broadcast, where he supervised live coverage of sporting and other significant events: tennis from Wimbledon (from 1959); the fifth Eurovision Song Contest, from the Royal Festival Hall (29 March 1960); at least one World Cup qualifying match (England v Luxembourg at Highbury, a 4-1 rout on 28 September 1961); a royal wedding (Princess Alexandra of Kent to Angus Ogilvy, 24 April 1963), and the state funeral of Sir Winston Churchill (30 January 1965). In between high-profile assignments, he produced several series of the inter-school quiz championship *Top of the Form*.

“Sydney Newman said, ‘I want you to produce *Doctor Who*... you either produce it or you don’t stay!’”

He crossed into drama after the 1965 Wimbledon Championships, directing two episodes apiece of the Margaret Lockwood vehicle *The Flying Swan*, the football drama *United!* and the new-town soap *The Newcomers*. Around New Year 1966, the BBC’s Head of Drama made Lloyd an offer he couldn’t refuse... *really* couldn’t refuse, or so he told *DWB*. “Sydney Newman said, ‘I want you to produce *Doctor Who*.’ I said, ‘I don’t like science fiction at all – in fact, I dislike it intensely.’ He said, ‘Well, you either produce it or you don’t stay!’”

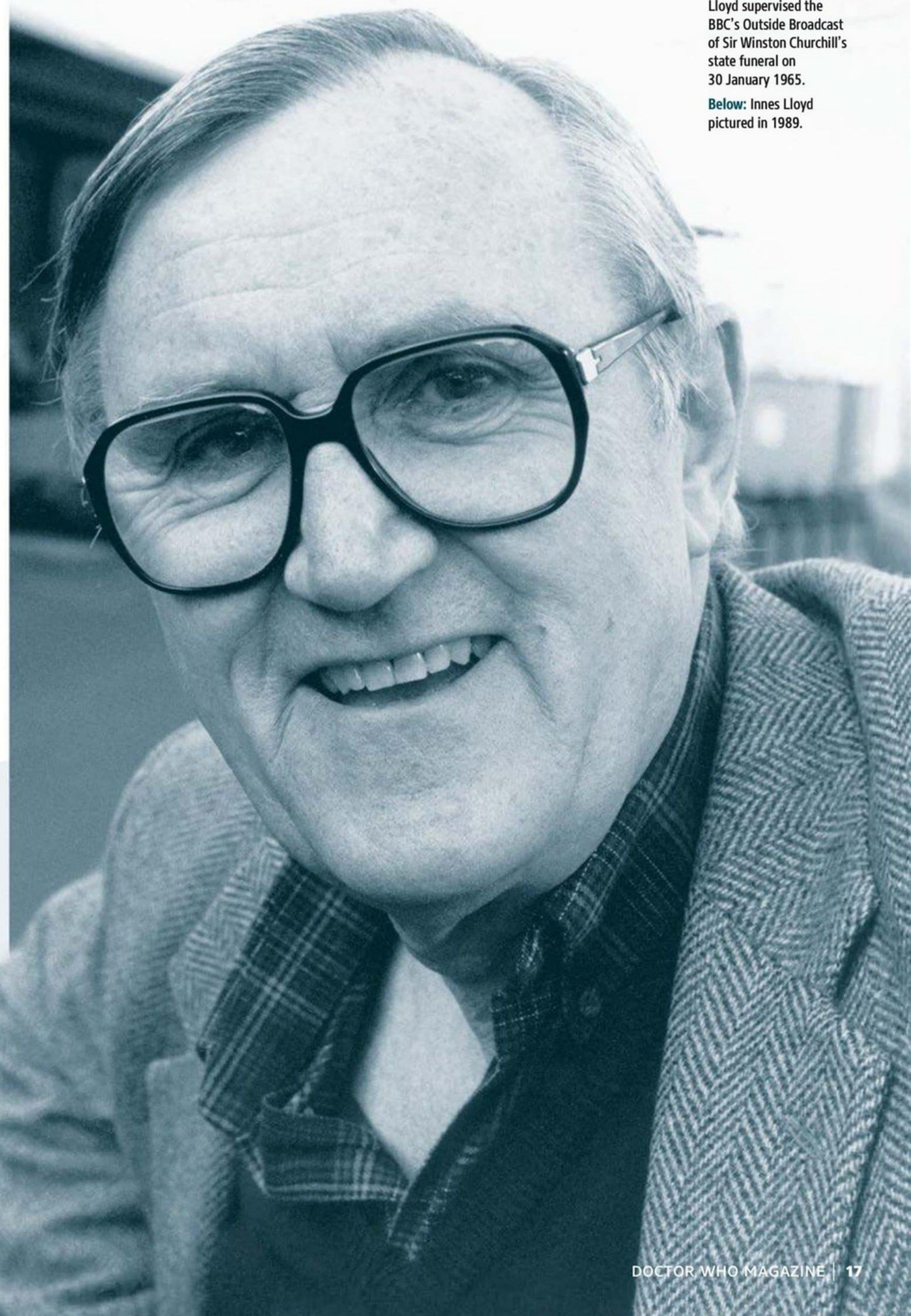
In that same 1980s interview, Lloyd voiced the opinion that, if the then-22-year-old programme were to need a new boss, “the BBC would be wise to give it to a real Young Turk to produce and say, ‘There’s your opportunity.’” Perhaps that was what Newman had seen in Lloyd – a man in a hurry, eager to make his mark?

So Lloyd stayed... but it would be some time before he could begin to properly make that mark. First, he and newly arrived story editor Gerry Davis had to run out scripts commissioned by their predecessors, John Wiles and Donald Tosh. So they did what they →



Above left and right: Lloyd supervised the BBC's Outside Broadcast of Sir Winston Churchill's state funeral on 30 January 1965.

Below: Innes Lloyd pictured in 1989.



A Sort of Reality

Right: Anneke Wills as Polly in her first story, *The War Machines* (1966).

Far right: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) hide from the authorities at Gatwick Airport in Episode 1 of *The Faceless Ones* (1967).

Below left: Lloyd cast Patrick Troughton as Rear Admiral Markham in *The Sinking of HMS Victoria*, a 1977 BBC2 *Play of the Week*.

Below centre: Troughton as Judge Barnes-Ritchie in the *Play for Today* production *No Defence* (1980).

Below right: Harriet Walter as Amy Johnson in the TV movie *Amy* (1994).



→ could with *The Celestial ToyMaker* and *The Gunfighters* (both 1966). Of the latter, Lloyd recalled that “Sydney said, ‘Aw, goddammit, that was awful! What the hell are you doing?’” Lessons were learned from *The Gunfighters* – chiefly that “one would be very careful with the sort of scripts one had from then on...”

What Lloyd had in mind was the antithesis of the fantastical *ToyMaker* and the historical *Gunfighters*. “I wanted to give it a sort of reality,” he told David Auger for a 1984 issue of the fanzine *An Adventure in Space and Time*, “so I planted everything as much as possible in the present day...”

The Doctor’s companions – astronaut Steven (Peter Purves) and orphan Dodo



(Jackie Lane) – weren’t part of Lloyd’s plan. Their replacements – sailor Ben (Michael Craze) and secretary Polly (Anneke Wills) – couldn’t have been more of the moment. Ben was as cocksure and cockney as Michael Caine’s *Alfie*, who’d sauntered into the nation’s cinemas late in March, while Chelsea girl Polly might easily have shopped in the same boutiques as Julie Christie’s go-getting, trend-setting Diana in *Darling*, released the year before.

Pop personalities weren’t the only modern icons exploited by Lloyd. *The War Machines* (1966) opened with the TARDIS landing in the shadow of the brand-new Post Office Tower – officially opened by Prime Minister Harold Wilson less than a year before, in October 1965. *The Faceless Ones* (1967) began with the TARDIS landing

on a runway of the renovated Gatwick Airport – reopened by ‘HMQ’ (yes, Her again) less than nine years earlier, in June 1958. Was it a coincidence that a certain Innes Lloyd had been responsible for the BBC’s coverage of the new Gatwick’s inauguration? Probably not – because, although *Doctor Who*’s location sequences at this time were shot as filmed inserts rather than Outside Broadcasts, Lloyd clearly brought to bear his experience of running Outside Broadcast units, since the frequency, scale and complexity of the programme’s location shoots increased greatly almost as soon as he took over. Five days in Cornwall for *The Smugglers* (1966), for example; two in Dorset for *The Underwater Menace* (1967) and another five in Snowdonia, less than 15 miles from

FIVE MORE FOR TROUGHTON

The *Enemy of the World* (1967-68) may have been the end of Innes Lloyd’s association with *Doctor Who*, but it was far from the end of his professional association with its leading man Patrick Troughton, who featured in no less than five Lloyd productions of the 1970s and 1980s.

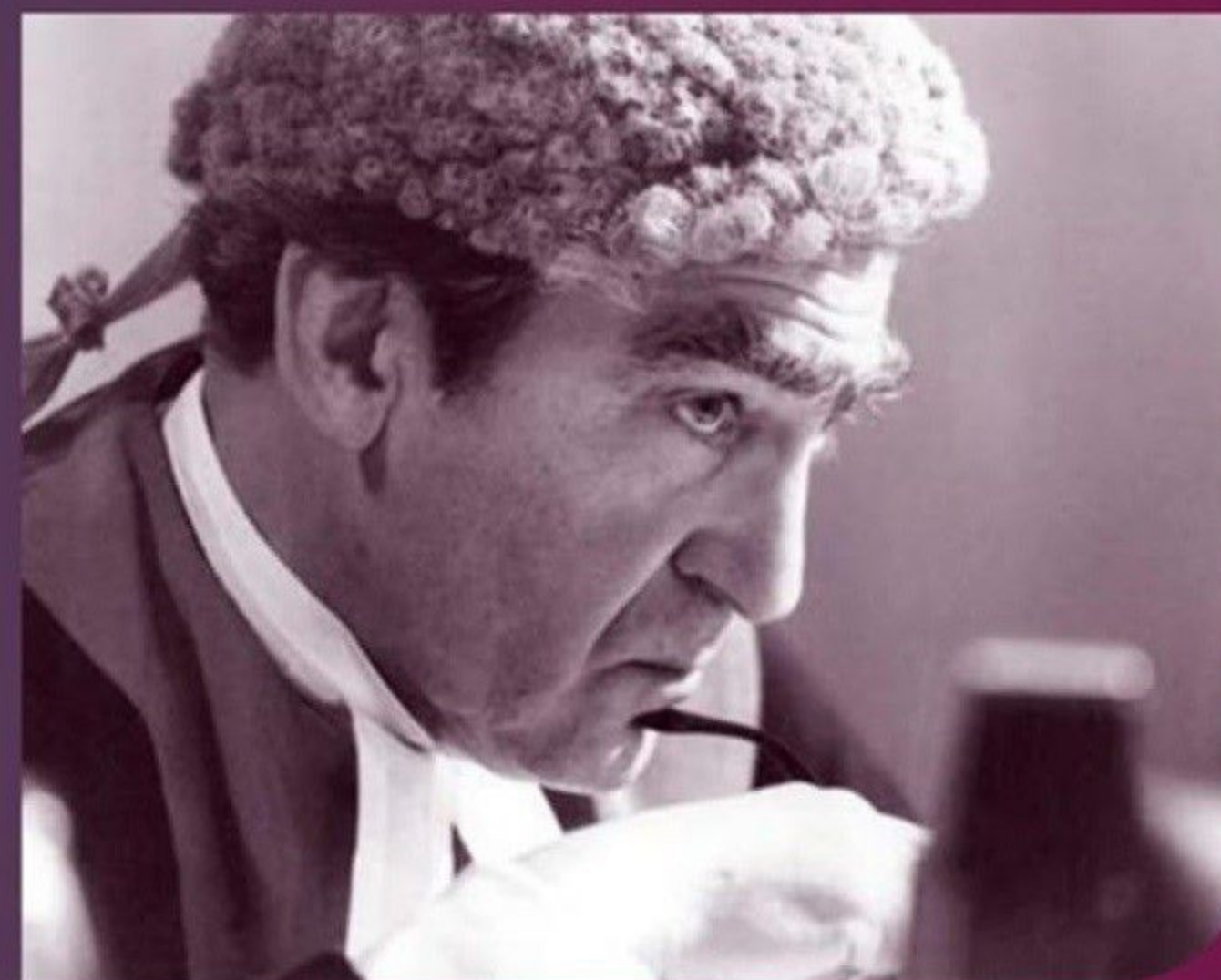
In the three-handed *Thirty-Minute Theatre* play *Jilly* (broadcast 31 May 1971), Troughton played Mr Justley, “crippled” stepfather to the eponymous Jilly (Patsy Rowlands). Then, in the BBC2 *Play of the Week* drama-documentary *The Sinking of HMS Victoria* (broadcast 12 October 1977), Troughton was Rear Admiral Markham, in command of HMS *Camperdown* when it accidentally collided with and sank the flagship of the Mediterranean fleet during exercises off the coast of Libya in June 1893. Four years later, Troughton

played another naval officer implicated in another real-life maritime tragedy in another Lloyd-produced drama-documentary – this time Commodore Londonderry in *PQ 17*, a *Play for Today* that described how 24 merchant ships belonging to the Allied convoy of that codename were destroyed in the Arctic following a catastrophic order

to scatter in July 1942. Both Lloyd and Troughton had seen naval service during the Second World War – Lloyd out of Londonderry and Norway, Troughton in the North Sea and English Channel.

Between those two, Troughton was Judge Barnes-Ritchie in the *Play for Today* production *No Defence* (14 February 1980), a courtroom drama about a Greek Cypriot man accused of rape. Finally, Troughton was *Daily Mail* proprietor Lord

Rothermere in the TV movie *Amy* (starring Harriet Walter; 2 January 1984), which dramatised the life of pioneering 1930s aviatrix Amy Johnson.



Lloyd's birthplace, for *The Abominable Snowmen* (also 1967).

The stories themselves became more of their moment, too – since Lloyd had recruited a scientific adviser, London University ophthalmologist Dr Christopher 'Kit' Pedler, who brought ideas about Post Office Tower-based supercomputers and 'spare-part surgery gone mad' to the table. The latter led to the creation of the Cybermen, of course, introduced in *The Tenth Planet* (1966). Suddenly, the Doctor inhabited our world – getting the news from real-life newsreader Kenneth Kendall (in *The War Machines*) or sitting in cafés where they played The Beatles in the background (in *The Evil of the Daleks*, 1967).

Lloyd's other declared ambition, he told Auger in 1984, was "to get the very, very, very best people to appear" in it – hence guest appearances by famous film and TV faces like Michael Gough as the Toymaker, Marius Goring in *The Evil of the Daleks* and Peter Barkworth in *The Ice Warriors* (1967). The most significant casting during Lloyd's tenure, though, was that of Patrick Troughton as the first new Doctor. That was the thing Lloyd was "most pleased about", he told interviewer Mark Wyman in 1986, during his only appearance at a *Doctor Who* convention – "when I knew that Patrick Troughton, as a new Doctor, was going to work..."

Lloyd happily admitted that he owed much to his first producer's job – "a wonderful training ground for me," he told DWB, "I learnt many lessons from it" – but ultimately, his tenure meant more to *Doctor Who*'s story than *Doctor Who* meant to his own.

Early in 1968 he became producer, partway through its third season, of BBC2's short plays anthology series *Thirty-Minute Theatre*. Scripts by some familiar *Doctor Who* names featured in his first few months of half-hours – *No Trams to Ethiopia* by *The Enemy of the World* director Barry Letts (20 March), *Walk in the Dark* by Lloyd's *Doctor Who* predecessor John Wiles (29 May) and *It's on You, John* by Hartnell-era writer John Lucarotti (24 April). The latter was promoted as the "first outside broadcast colour drama" – an experiment repeated with *The Chequers Manoeuvre* (30 September), a contemporary thriller by Charlotte and Denis Plimmer in which a gang of conspirators met at a deserted army camp to plot the killing of the British Prime Minister; this one was directed by Christopher Barry, long before he handled *Doctor Who*'s first all-OB colour drama, *Robot* (1974-75).

Lloyd experimented, too, with trilogies – including Jean Benedetti's *These Men Are Dangerous* (20 January-3 February 1969), which devoted a play each to significant moments in the early lives

of Mussolini, Hitler and Stalin, and CP Taylor's *Revolution* (11-25 April 1970), which did the same for Cromwell, Lenin and Castro. *Thirty-Minute Theatre* even had its own recurring detective – Arden Winch's Inspector Waugh, incarnated first by Charles Gray (three times, in 1968), then by Clive Swift (six times, in 1970-71). At the opposite extreme, Swiss playwright Friedrich Dürrenmatt's *Conversation at Night* (8 May 1969) was a Brechtian duologue performed by John Gielgud and Alec Guinness.



But Lloyd's greatest commitment was to new writers. "Where... should a new writer turn if he wants a technical exercise not too overfacing, and yet have the expectation of a good production?" asked *Television Today*'s Allan Prior on 28 November 1968. "The short answer is the BBC's *Thirty-Minute Theatre*. Of producer Innes Lloyd's first 15 plays screened, eight were by writers new to television..." Among them was Don Shaw, a former Sandhurst cadet who contributed *A Question of Honour* (26 June 1968), about the court-martial of a First World War private accused of killing a German soldier with an 'improper weapon' – namely, a penknife. Shaw went on to enjoy a long screenwriting career of his own – writing for *Doomwatch* (1970-72) and *Survivors* (1975-77), for example, and creating *Dangerfield* (1995-99) – but he also maintained a long working relationship with Lloyd, with serials including *Orde Wingate* (1976), about the founder of the Second World War 'Chindit' brigades active behind enemy lines in Japanese-occupied Burma, and one-offs including *Bomber Harris* (1989), the story of the controversial RAF commander.

Another of Lloyd's TV protégés would one day compare these army types to the producer himself, saying



The most significant casting during Lloyd's tenure was that of Patrick Troughton as the first new Doctor.

that Lloyd always looked "vaguely military: one could imagine him a slightly eccentric colonel in the North Africa campaign, swanning about the desert in battledress top, cravat and a pair of old corduroy trousers. Instead of that it was the fifth floor of TV Centre. But maybe it was a sense of having just missed his time that made him in so much of his work celebrate heroes..." Heroes like Wingate, or water racer Donald Campbell (in *Across the Lake*, 1988), or the flyer Amy Johnson (in *Amy*, 1984), he concluded. →

Above: Jilly (Patsy Rowlands), David Collings (Cyril) and Mr Justley (Patrick Troughton) in the *Thirty-Minute Theatre* play *Jilly* (1971).

Left: Innes Lloyd in the 1980s.

Below: A January 1967 publicity photo of Patrick Troughton as the Doctor, taken during production of *The Underwater Menace*.



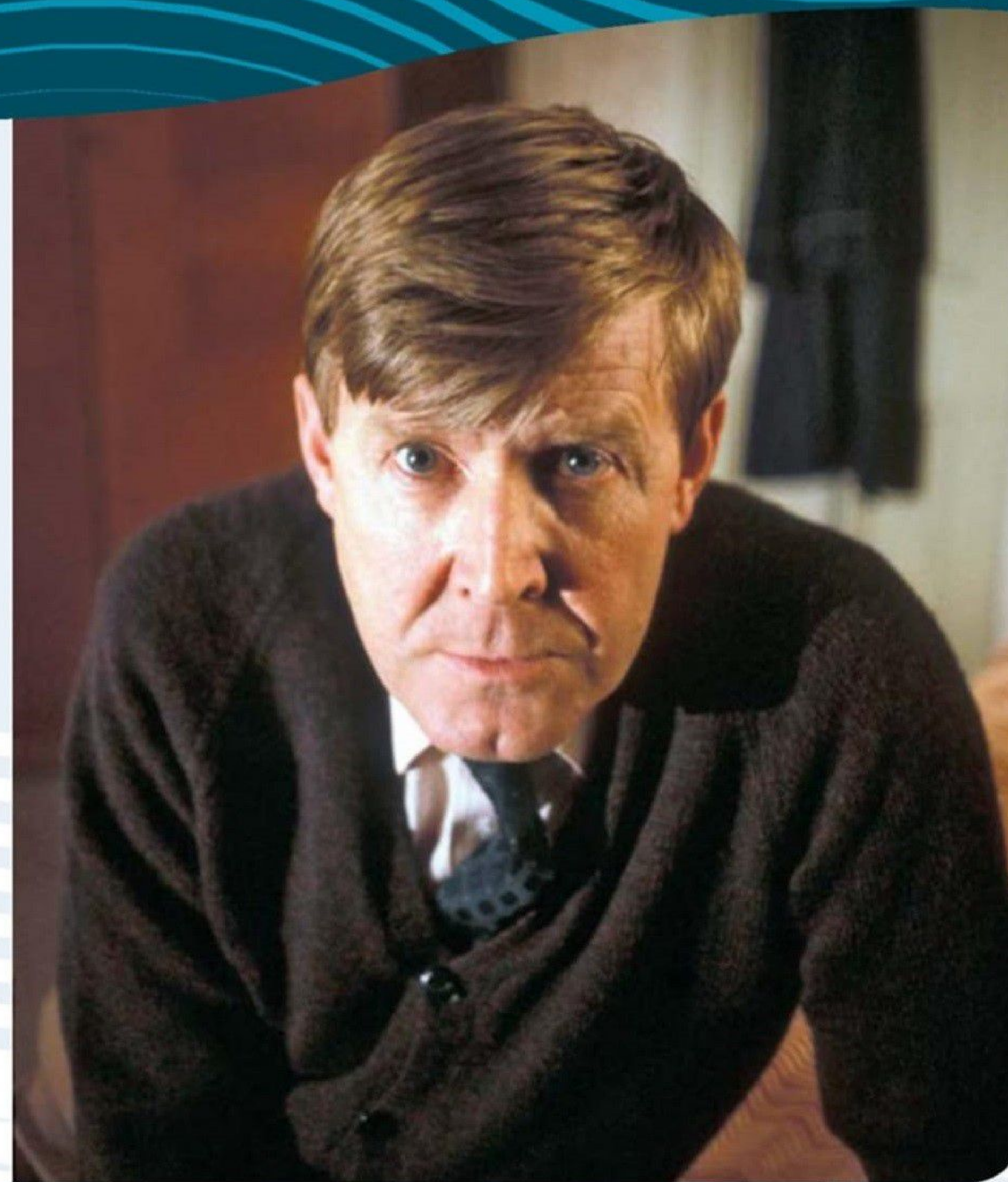


Left: Spectre at the feast – Margaret (Sylvia Kay), Rachel (Anna Cropper), Edmund (Edward Petherbridge) and Dan (Clive Swift) in the *Dead of Night* episode *The Exorcism* (1972).

Below left: Jane Asher, as Jill Greeley, leads the cast of Nigel Kneale's *The Stone Tape* (1972).

Right: Lloyd's friend and collaborator Alan Bennett, pictured during the making of *Talking Heads* (1988).

Below right: Bennett and director Stephen Frears filming *A Day Out* (1972).



“NOTHING GOTHIC”

Despite his professed distaste for science fiction, *Doctor Who* wasn't the last Innes Lloyd production to veer into the fantastical. In 1969, his *Thirty-Minute Theatre* script editor Derek Hoddinott adapted Stanislaw Lem's teleplay *Przekładaniec* – a near-future satire about a racing car driver who receives multiple organ transplants – as *Roly Poly*. Broadcast on 15 May, it was directed by Michael Hart shortly after he'd completed work on *Doctor Who* serial *The Space Pirates*.

More significantly, *Dead of Night* (1972) was a full septet of supernaturally themed 50-minuters. All the same: “There is nothing at all Gothic about the series,” Lloyd assured readers of *Radio Times*. “No characters in sheets...” Only three of the seven, script-edited by occasional *Doctor Who* writer Louis Marks, survive – including Robert Holmes' *Return Flight* (12 November), about a commercial

pilot seemingly haunted by a phantom plane.

That same year, Lloyd took a production credit on the cult Christmas Day ghost story *The Stone Tape* – although according to its author, Quatermass creator Nigel Kneale, it was actually commissioned and developed by Lloyd's then-boss, Head of Plays Christopher Morahan. Kneale, Lloyd and Marks would eventually collaborate on *Jack and the Beanstalk* (24 March 1974), one of six modern-day retellings of nursery rhymes anthologised as *Bedtime Stories*.

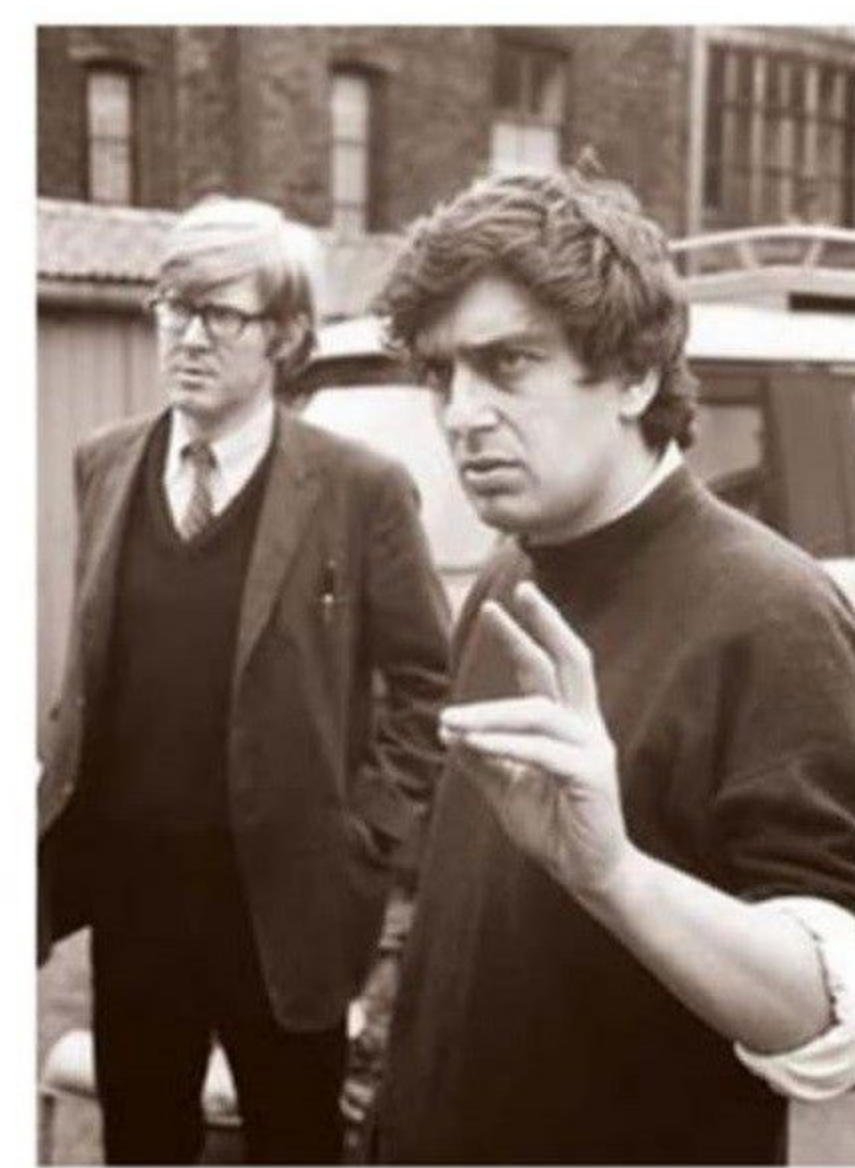
Finally, *An Englishman's Castle* (1978), by Philip Mackie, was a three-part serial set in an alternate 1970s in which Nazi Germany had won the Second World War; it took its name from a propagandist soap opera written by one Philip Ingram (Kenneth More), who began to question his allegiance to England's collaborationist regime.

Alan Bennett recalled that if Lloyd liked something, “He would see that it got made. And they don't work like that now.”

→ That was the playwright Alan Bennett, in a eulogy given at Lloyd's memorial service at St James' Church, Piccadilly on 19 November 1991. (The full speech is given in Bennett's 1994 non-fiction anthology, *Writing Home*.) Introducing a collection of his TV plays, Bennett later recalled that a reader at the BBC Script Unit turned down his first attempt at a TV play, about an Edwardian cycling club outing, on the grounds that it “didn't go far enough; didn't go anywhere, in fact.” Lloyd, however, got hold of the script – “and dismissed these objections by saying: ‘Well, it goes to Fountains Abbey and back, which is far enough for me,’ and briskly put it into production...”

This was *A Day Out*, first broadcast on Christmas Eve 1972 – and the start of Bennett's working relationship with Lloyd, which the author later called the “best and longest” of his life. The director of *A Day Out* was the young Stephen Frears, who in Lloyd's *Telegraph* obituary would describe his

former mentor as “curious, liberal, courageous, humane, patient, wise, kind, serious, generous, tolerant, unfashionable – the best of producers; and of men.”



In truth, the plays and films that Lloyd made with Bennett and Frears and Don Shaw and so many others – both at the BBC and after he went freelance in 1980 – are the greatest part of Lloyd's legacy, not those 77 episodes of *Doctor Who*. *A Question of Attribution* and its companion piece *An Englishman Abroad* (1983), the *Talking Heads* monologues (1988), *Going Gently*

(1981), with Norman Wisdom as a terminal cancer patient, the biographies of Wingate and Campbell – and, as stated above, too many others to list. Interviewed for the 2009 DVD box set *Alan Bennett at the BBC*, the playwright recalled that, if Lloyd liked something, “He would see that it got made. And they don't work like that now.”

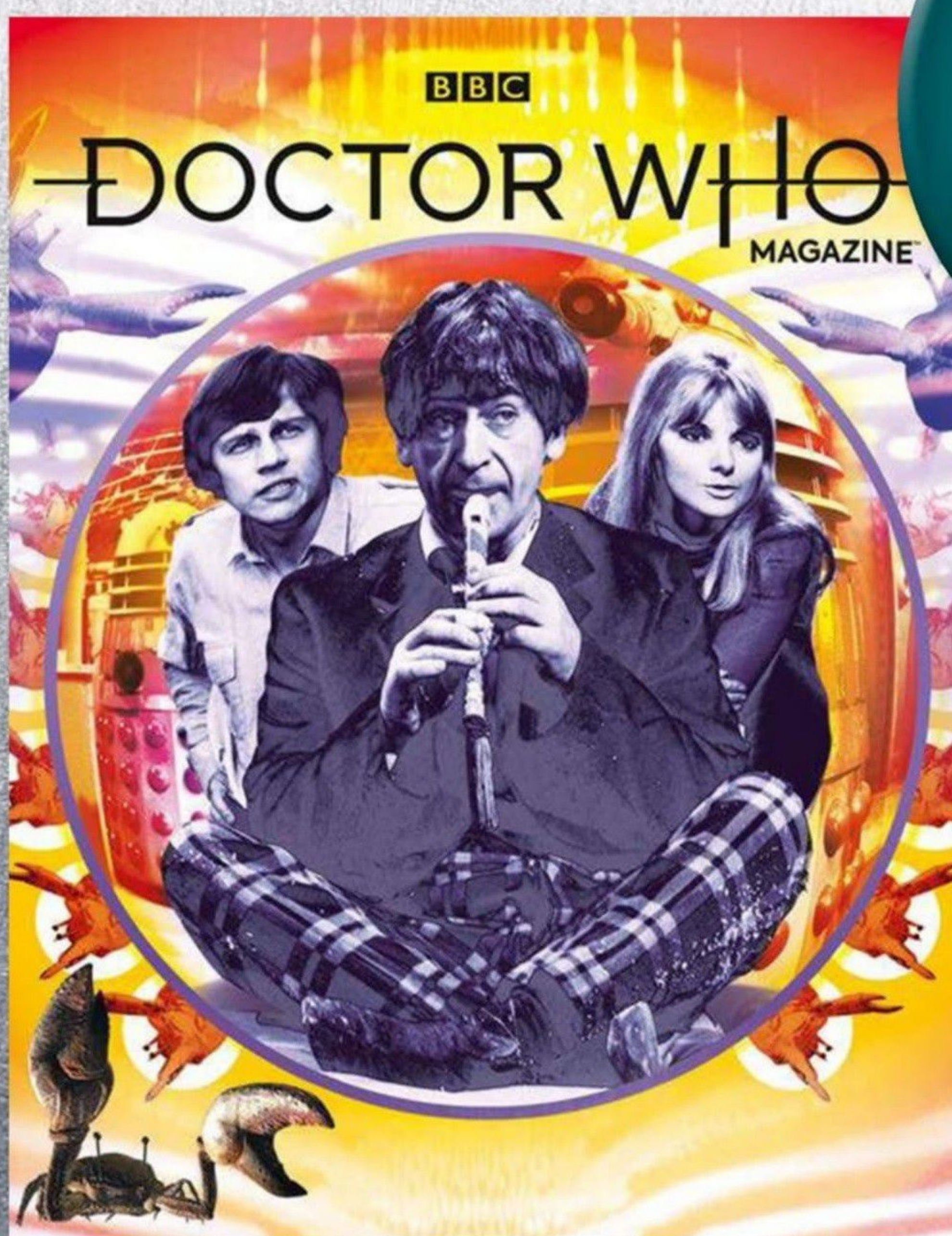
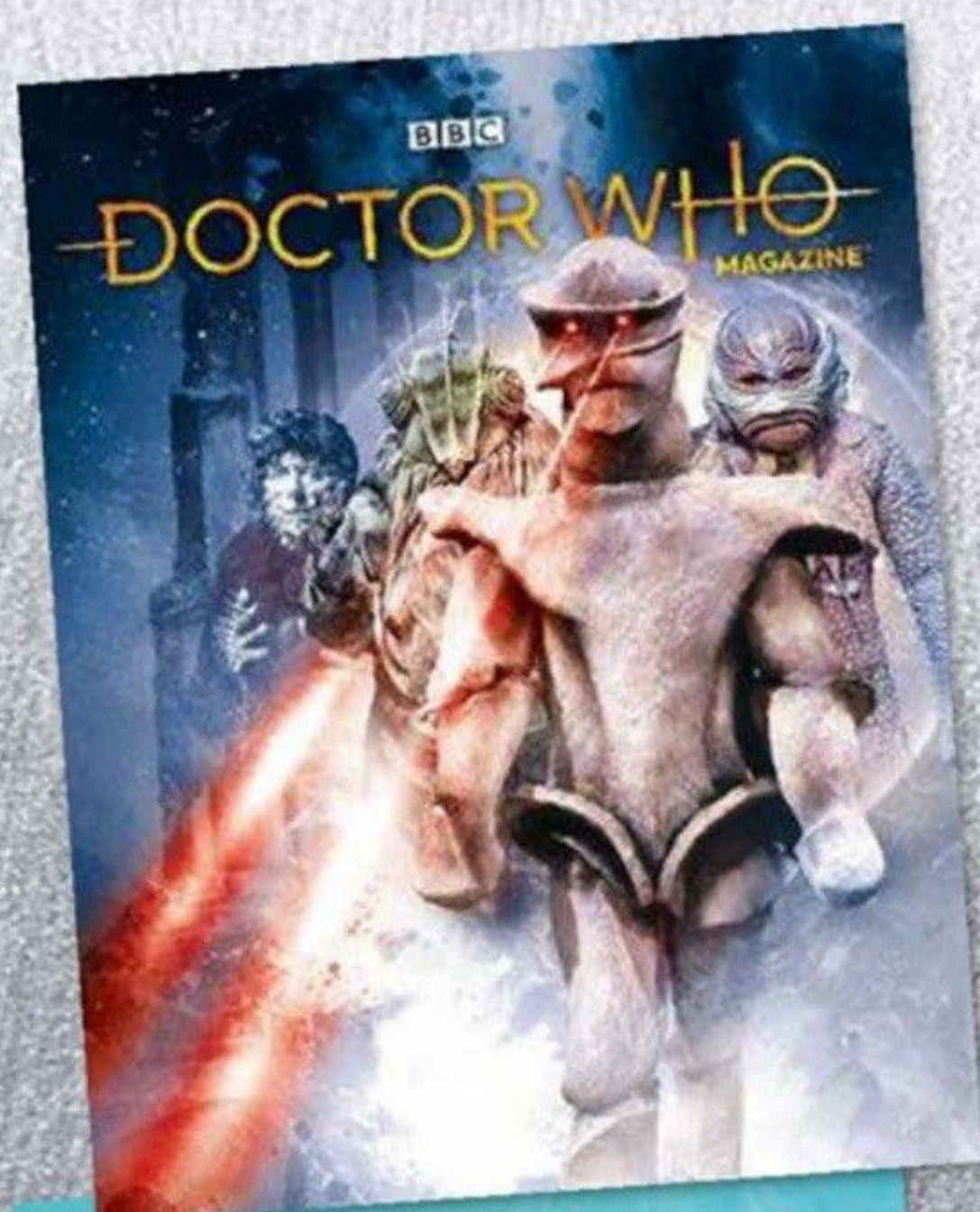
Something, he was saying, has been lost. **DWM**



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Shell Shock

More than half a century on, the lost Second Doctor story *The Macra Terror* is coming back to our screens – bigger, bolder and scarier than ever.

Feature by **PAUL KIRKLEY**

Top: The colony at night, as realised by artist Graham Bleathman.

Above: The pincers of the new-look Macra.

Right: An animation element by Martin Geraghty and Adrian Salmon of Patrick Troughton's Doctor.

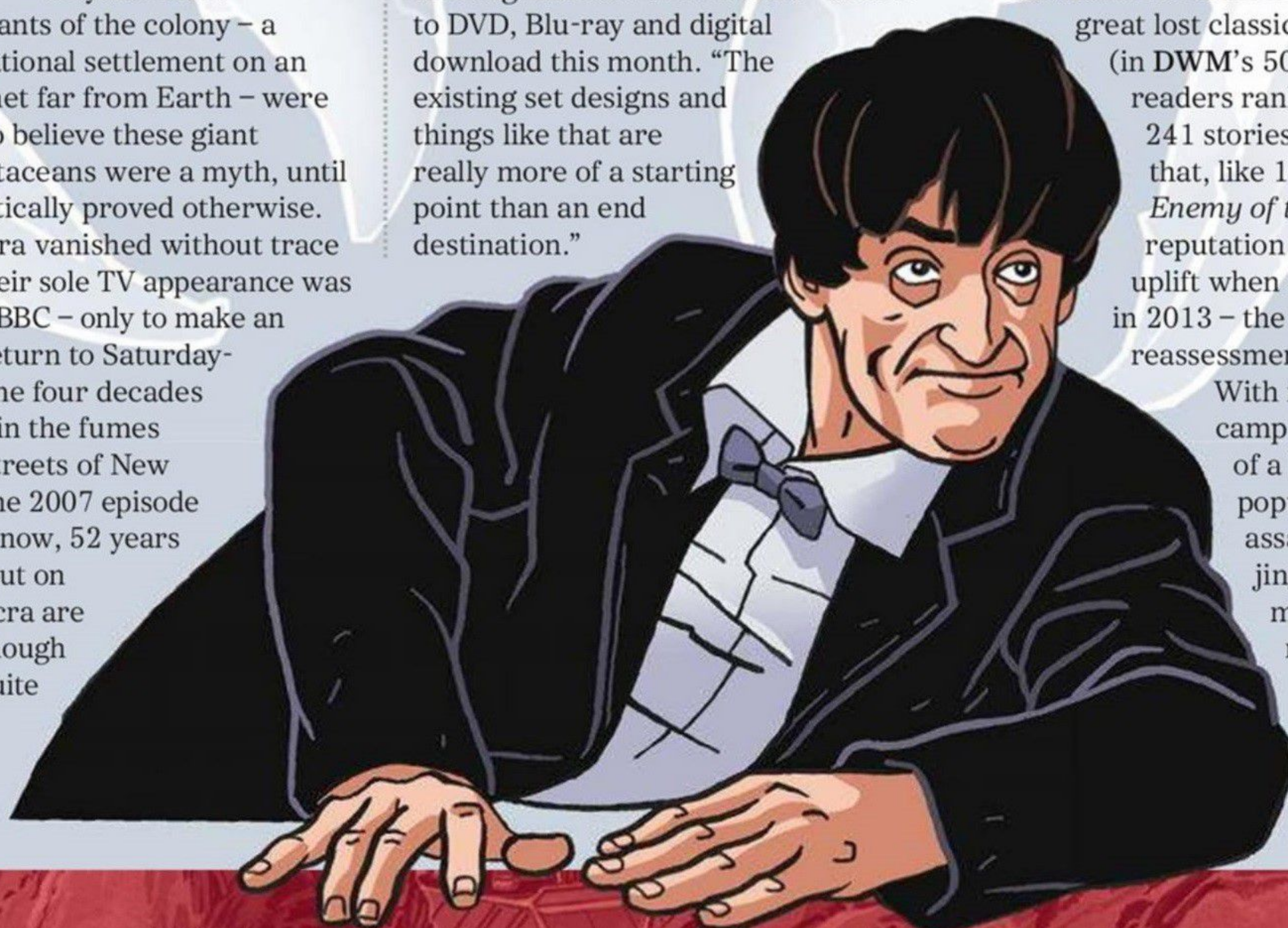
Below: Illustrating some of the Doctor's many arm gestures.



The existence, or otherwise, of the Macra has been a subject of heated debate for more than 50 years now.

The inhabitants of the colony – a human recreational settlement on an unnamed planet far from Earth – were conditioned to believe these giant parasitic crustaceans were a myth, until events dramatically proved otherwise. Then the Macra vanished without trace again when their sole TV appearance was junked by the BBC – only to make an unexpected return to Saturday-night telly some four decades later, lurking in the fumes beneath the streets of New New York in the 2007 episode *Gridlock*. And now, 52 years after their debut on BBC1, the Macra are back again. Though possibly not quite the Macra you were expecting...

"It's not a reconstruction of the original – it's a new production of that story," says director Charles Norton, whose 21st-century take on *The Macra Terror* – matching new animation to the original 1967 soundtrack – comes to DVD, Blu-ray and digital download this month. "The existing set designs and things like that are really more of a starting point than an end destination."

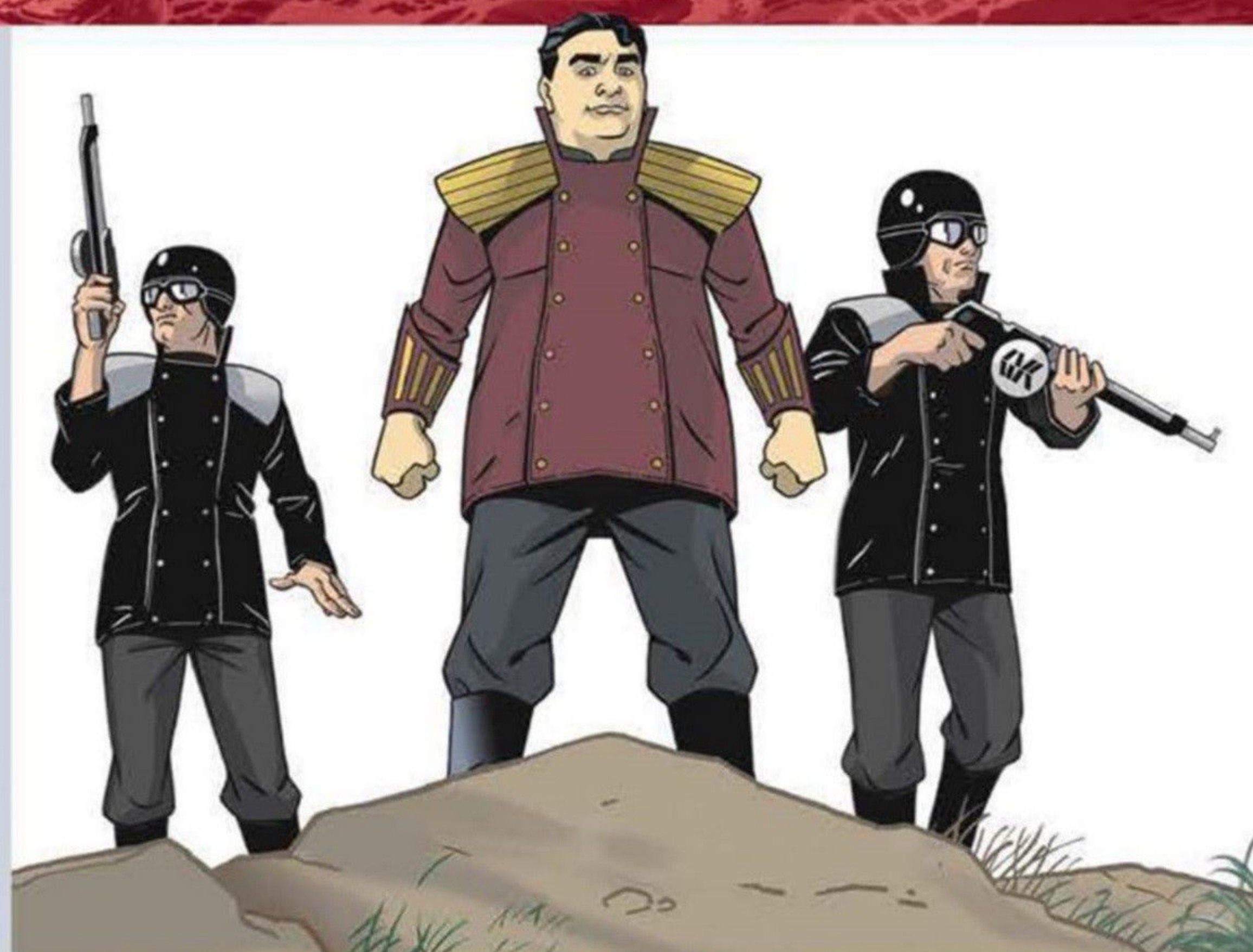
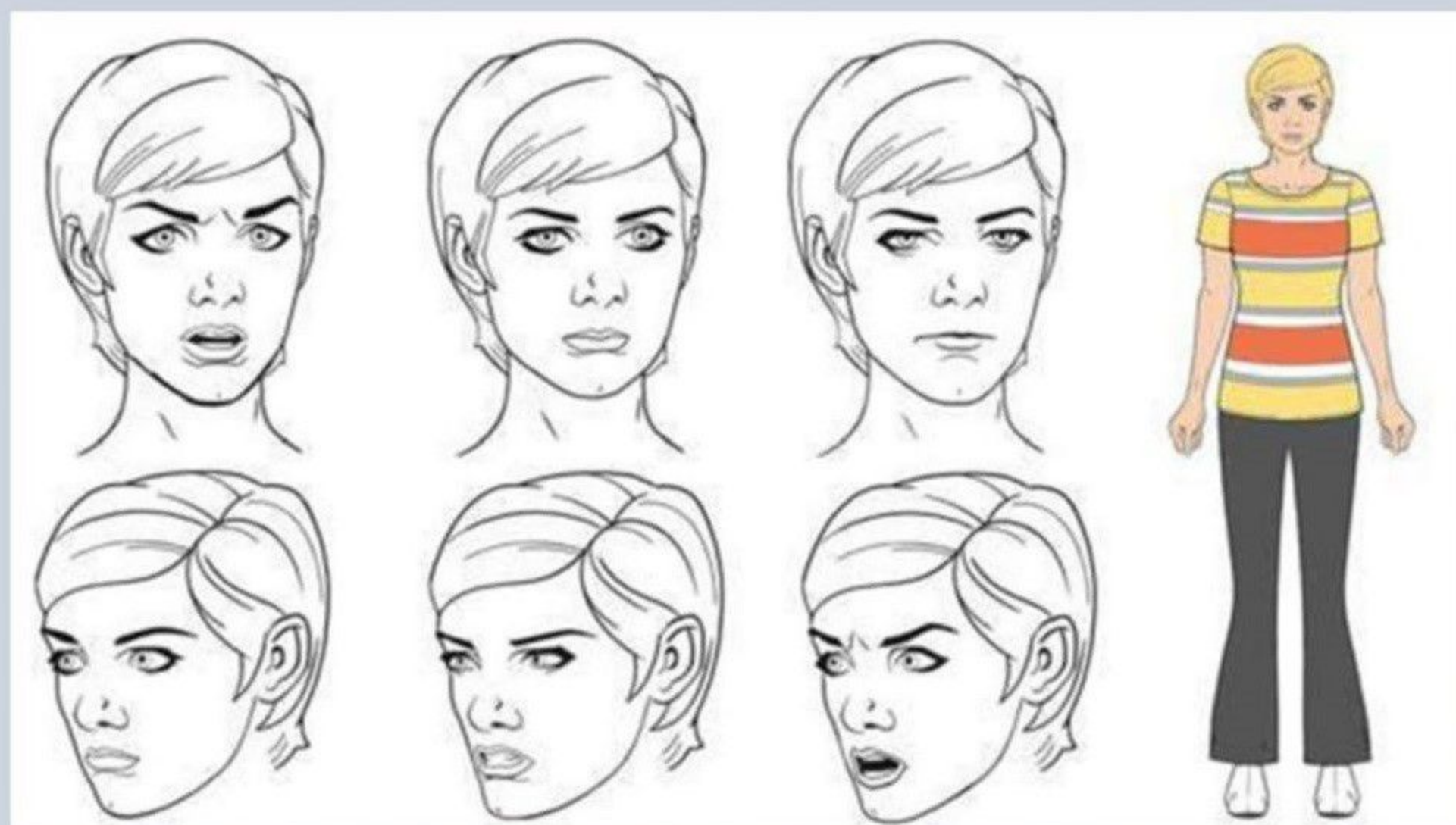
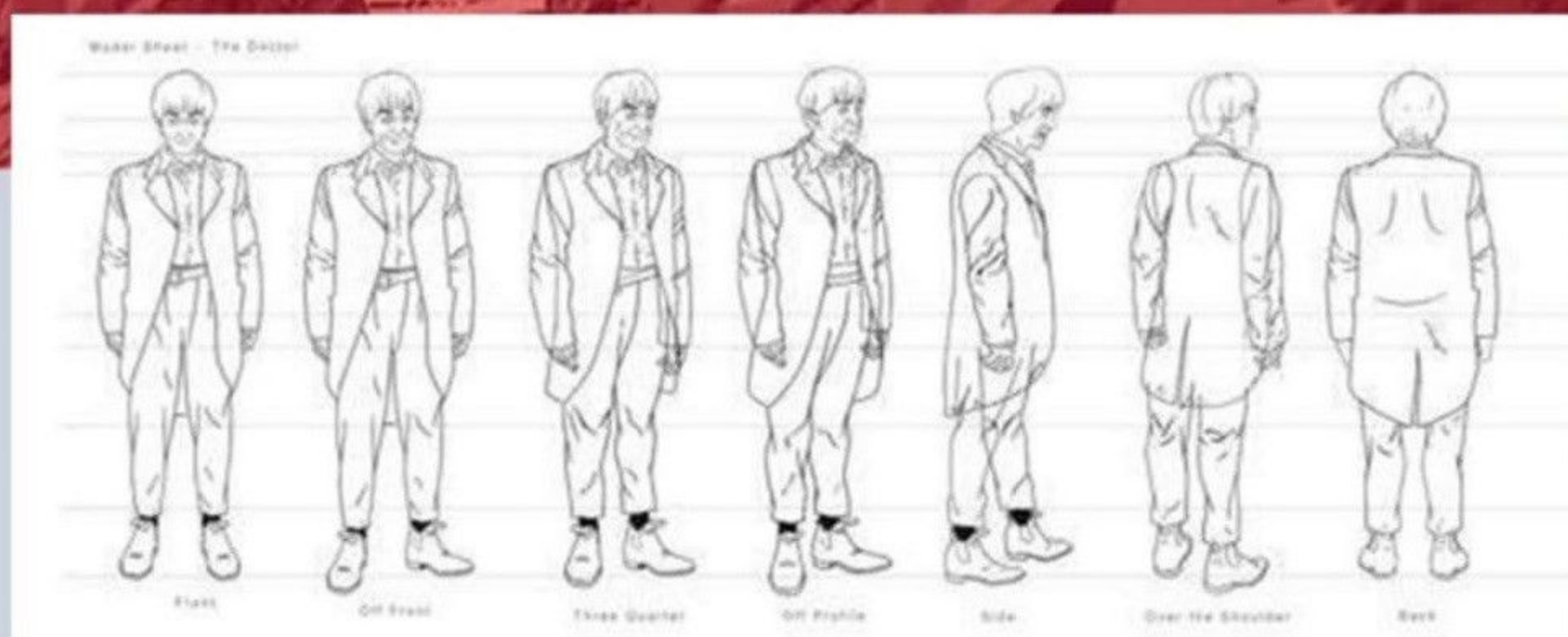


"We decided not to refer to the original shooting script, but rather cast a fresh eye over the performances in the audio," adds Adrian Salmon, the artist (and regular *Doctor Who Magazine* contributor) who storyboarded the production.

Having very little in the way of surviving footage from the original serial was, says Adrian, "both liberating and challenging. We had the telesnaps [off-air photographs] to refer to, which were a help up to a point. But essentially it was a case of sitting down with the audio jacked up to full decibel and trying to figure out what was happening."

Cards on the table: *The Macra Terror* has never been mourned as one of the great lost classics of *Doctor Who* (in DWM's 50th anniversary poll, readers ranked it 150th out of 241 stories). But is it possible that, like 1967-68's *The Enemy of the World* – whose reputation enjoyed a dramatic uplift when it was recovered in 2013 – the serial is ripe for reassessment?

With its faux holiday-camp setting and scenes of a brainwashed population continually assaulted by jaunty jingles and tinny muzak, not to mention *actual* dance numbers, Ian Stuart Black's story certainly boasts an



unsettling, unusually trippy vibe. Indeed, parts of it feel like a dress rehearsal for ITC's *The Prisoner*, on which it stole a march by some six months. (Black, incidentally, had played a key role in creating *Danger Man*, whose lead character John Drake, played by Patrick McGoochan, may or may not be the true identity of *The Prisoner*'s Number 6.)

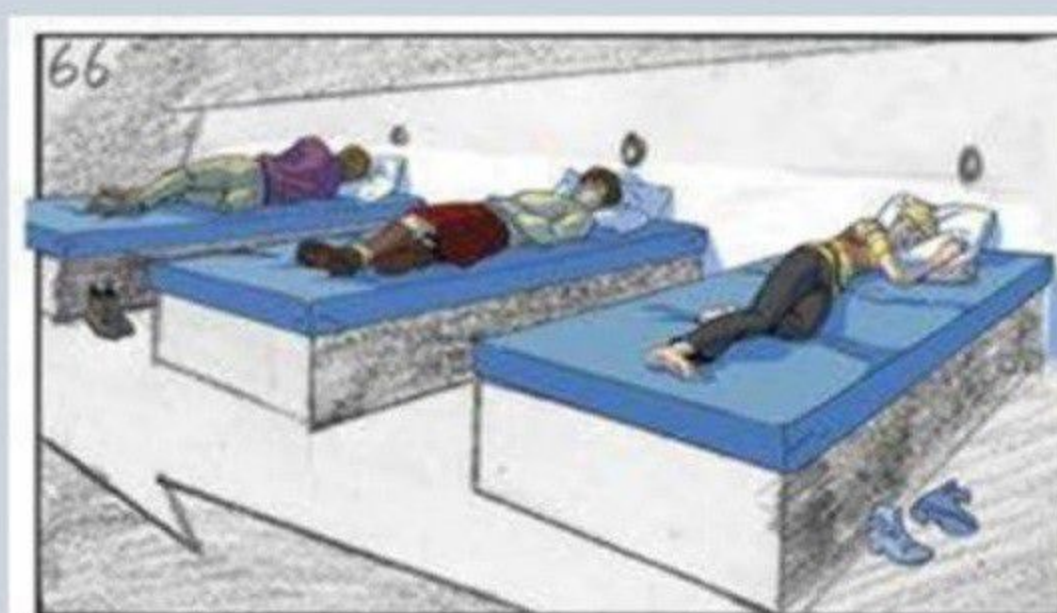
That said, more practical concerns – such as the story's running time, and the fact that three lead characters from 2016's *The Power of the Daleks* animation could be recycled – led to *The Macra Terror* being selected for revival over what some fans might consider more prestige stories.

Certainly, reinventing the Macra wasn't something that was on Charles Norton's radar. In recent years, Charles' *Doctor Who* career has taken him from the mercury swamps of Vulcan to the prison planet Shada – and there have been times when he'd happily have swapped places with the inhabitants of either.

"*The Power of the Daleks* felt like falling down a lift shaft, screaming," says Charles of his work reanimating Patrick Troughton's debut story. "The fact we delivered it – on budget and on schedule – is an amazing testament to the incredible hard work of everyone involved. However, I don't think any of us feel it represents the absolute best we could have done, and that was a bit crushing, really."

"Wanting to make amends and put things right was what gave rise to *Shada* [2017]. I suppose I didn't want my one contribution to *Doctor Who* to be as flawed as I felt *Power of the Daleks* was. *Shada* has its issues, too, but I think we got away with that one far better."

Little wonder, then, that when Paul Hembury, executive producer at BBC Studios, approached Charles about getting the band back together for



another story, he was less than keen. But Paul, it turns out, can be very persuasive.

"None of these projects would've happened without Paul," says Charles. "*Power of the Daleks* had been in active development at BBC Worldwide for ten years before Paul came along. He's the engine behind all these animations – getting them actually made."

Key to tempting Charles back on board was a major backroom reorganisation. "With *The Macra Terror*, Paul's idea was to have a physical studio space – a room full of animators all under one roof – and I'd just be hired to direct it. Plus, we had double the amount of time, and about four times as much production budget, as *Power of the Daleks*. All these things made it a lot less scary a prospect."

"The existing set designs and things like that are really more of a starting point than an end destination." CHARLES NORTON

While the Bristol-based animation studio Sun & Moon has taken on much of the heavy lifting, the core team is the same one Charles employed on *Power* and *Shada*. And from the start, all agreed on the need to take a more kinetic, cinematic approach to the production (which will be available in both black-and-white and colour versions), starting with the Macra themselves.

It's no secret that the original Macra prop – built by Shawcraft Models at an industrial unit in Uxbridge for what producer Innes Lloyd called "the same price as a cheap car" – wasn't an unqualified success. Or even a qualified success. Which is why the makers of the new version have (literally) gone back to the drawing board. →

Top left: A model sheet of turnarounds for the Doctor by Martin Geraghty.

Above left: Designs for Anneke Wills' Polly by Martin Geraghty.

Above right: An animation element of Ola (as played by Gertan Klauber) and his guards by Martin Geraghty, Adrian Salmon and Lydia Butz.

Above centre inset: Ben, Jamie and Polly asleep in the colony.

Below: The Doctor in the "rough and tumble" machine in Episode 1 of *The Macra Terror* (1967).

MACRA ECONOMICS

Eagle-eyed viewers may notice that a sequence from the first episode of *The Macra Terror* – in which the Doctor is subjected to an enforced makeover in the "rough and tumble machine" – is missing from the new version.

"I know a lot of people won't like it, but we had to cut a chunk out of the scene," says Charles Norton. "It's our only

big dialogue cut, but it would have been totally impractical to keep it as it was."

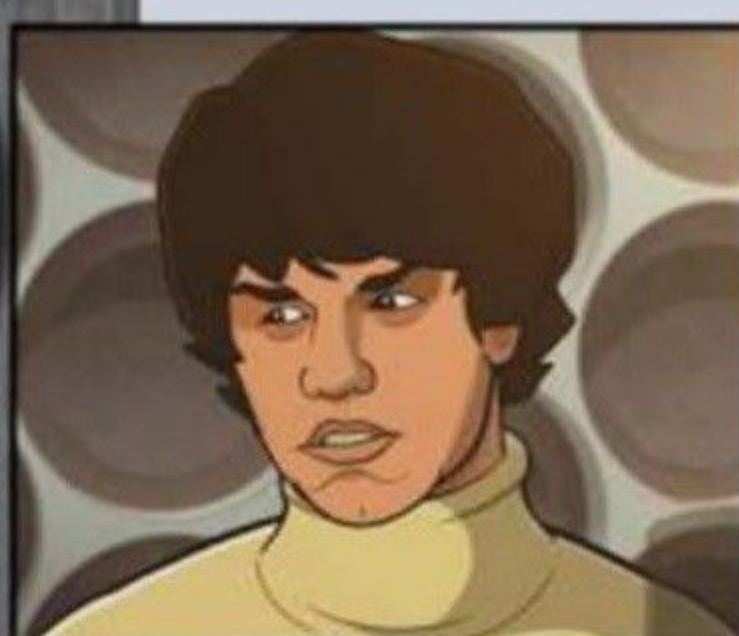
"There was just too much work involved for the timescale we had," explains Martin Geraghty. "And it's just a bit of frippery, isn't it?"

Frippery? There'll be letters. Sadly, it means we won't get to see how Martin would've drawn the newly spick and span Second Doctor.

"To be honest, I'm struggling to see what a smartened-up Troughton would've looked like," he admits. "Maybe they just gave him a parting or something?"



Shell Shock



“We’ve redone Ben from the feet up. And Jamie was a character we hadn’t tackled before.” MARTIN GERAGHTY

→ “You can see why the production team weren’t happy with the Macra,” says Charles. “So with the animation, we mostly started again.”

“One of the first things Charles said was that the Macra should be bigger, more imposing, more intimidating,” recalls Martin Geraghty, another longtime DWM comic-strip artist, who has drawn all the characters for the new animation. “One of our references was the John Carpenter film *The Thing*, where the guy’s head detaches and grows legs – that scary, skeletal, crabby approach that I think works really well. But I’ve also tried to keep some evidence of the original Macra prop, including the glowing eyes.”

Adding to the filmic sensibility are background paintings by Graham Bleathman and Colin Howard that help bring the colony world alive in a way that just wouldn’t have been possible in Lime Grove’s cramped Studio D.

“There are some lovely establishing shots – really nicely painted,” says Martin. “There’s one painting, in particular, that Graham did of the sun going down behind the colony. It looks fantastic.”

As well as restoring menace to the Macra, Martin has hand-drawn

interpretations of everyone from the Pilot (the colony’s senior executive, played by Peter Jeffrey) and Ola (the Chief of Police, played by Gertan Klauber) to cheerleaders, dancers and, of course, the regular cast.

“We had a template of the Doctor, Ben and Polly from *Power*, which we’ve tweaked,” he explains. “We’ve redone Ben from the feet up. And Jamie was a new character we hadn’t tackled before.” The story also sees Polly sporting a striking new pixie crop as a result of a pampering session on the colony – “which creates its own issues as you’ve pretty much got four characters with the same hair.”

Patrick Troughton, says Martin, has “a gift of a face. He’s fantastic. He can go through about 15 emotions in 20 seconds,

and I have to say Sun & Moon have got a fantastic performance out of the Troughton kit. It’s very much bang on – his slyness and his inquisitiveness. Out of a 2D line drawing, they’ve managed to make him a living, breathing character.”

As with previous releases, the 3D animation and compositing has been undertaken by freelance animator Rob Ritchie. When DWM speaks to a slightly bleary Rob in early February, he’s been up for 48 hours straight, working non-stop in order to keep the project on schedule.

“The sets for the story are rendered as a 3D model, so you can move a virtual camera into whatever position you need,” he explains.

“And sometimes I’ll also animate parts of the set, like doors opening, characters entering, and so on.”

Dropping pre-animated characters into a 3D digital world is a slow, painstaking process. “I can spend 30 minutes just trying to line up one shot,” says Rob. “So when you’ve got 936 shots, it can get...” He doesn’t say what it can get. But we can well imagine.

Like his colleagues, Rob believes it’s his job to make the story look as dynamic as possible, rather than slavishly recreate how it would have been made in 1967. But he admits it’s “a fine line. The way I look at it, if you’re doing an animation where



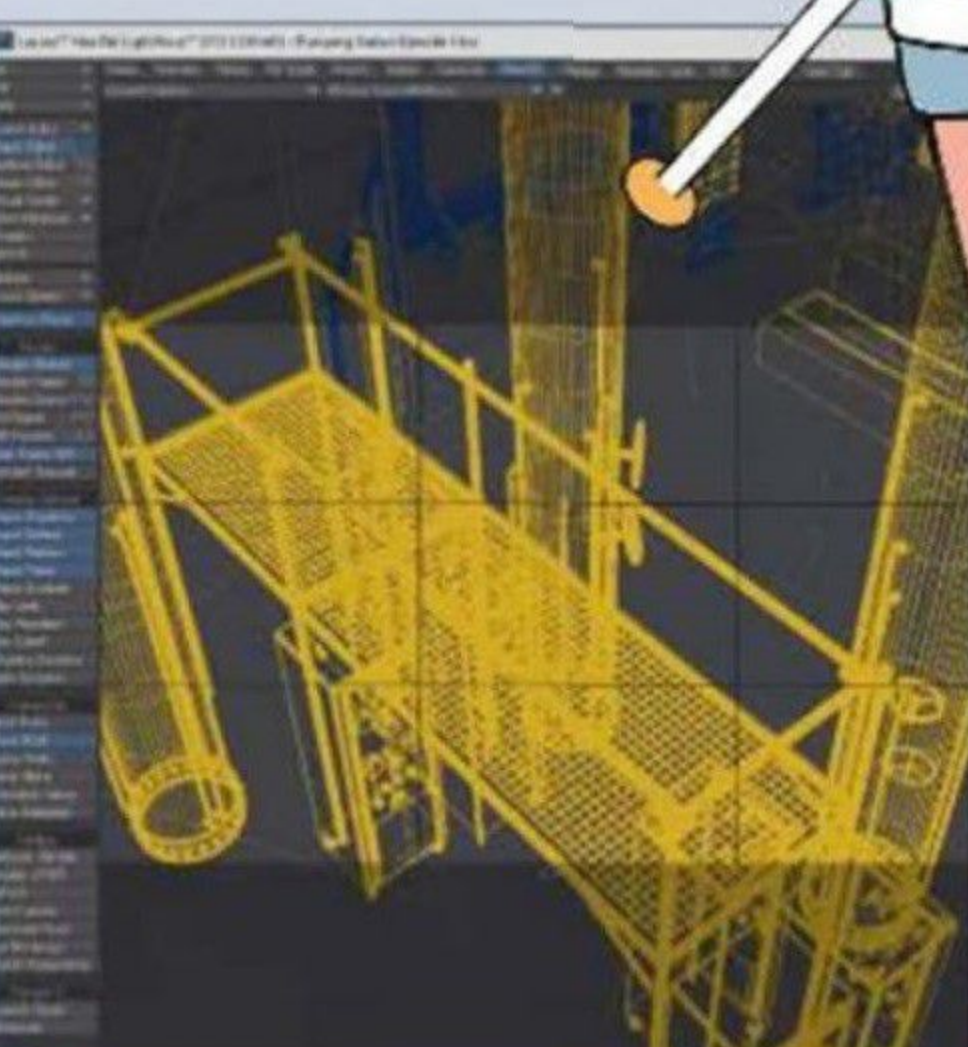
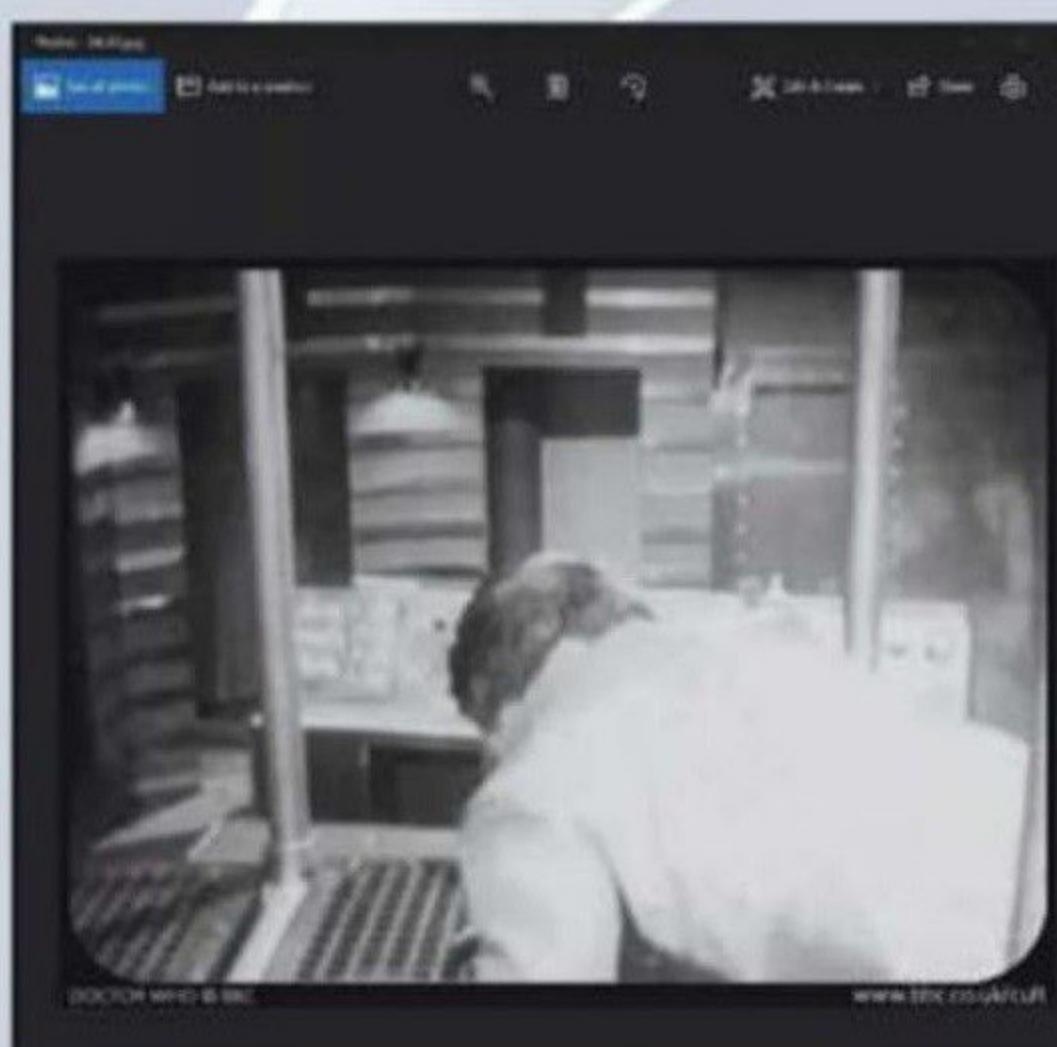
Above left: Patrick Troughton has “a gift of a face,” says Martin Geraghty.

Top right: A backdrop painting by artist Colin Howard.

Above right inset: Jamie (as played by Frazer Hines) was a new character for the team.

Far right: An animation cel of a drum majorette from Episode 1.

Right: Set rigging by Rob Ritchie.



DVD/Blu-ray Special Features

some episodes still exist and you're filling in the gaps, you stick religiously to the original. But with this, Charles has ramped up the game in terms of production values. It's taking things a step further – things you would never have seen on screen at the time."

The latter episodes, in particular, have given the team artistic licence to let their imaginations roam free. "The second half of the story has an awful lot of stumbling about in mines that wasn't easy to think of corresponding visuals for," says Charles. "I brought Adrian in to co-direct Episode 3 with me, as I was really struggling, and he came up with some great ideas. His boards for that episode, in particular, are really wonderful."

For all the talk of raising games and bigger ambitions, Rob has nothing but praise for the "fantastic job" done by the story's designer, Kenneth Sharp. "Where possible, I've tried to keep it faithful to the original," he says. "The Pump Room set, for example, pretty much sticks to the exact set."

So are the team hopeful their efforts might go some way towards boosting the story's reputation?

"I hope so," says Martin. "We've really expanded the scope of it. We're not stuck in a three-walled studio, so we can be a bit more ambitious. But at the same time we've tried to stay true to the original production. You know, we're not Pixar. We're professionals and we do our best with limited resources. But it's about creating a platform for people to maybe get a better understanding of what this story's about. In lieu of anyone actually finding this thing, we're giving it an airing it wouldn't otherwise have."

"I think Shawcraft Models are probably a lot to blame for the story's reputation," says Adrian. "But it's actually a very sinister, Orwellian tale, beginning quite sunnily enough with a cheerleading band of lovely ladies, then spiralling down into palpable paranoia, fuelled by the benign face of the Controller, who is hiding the true evil the Doctor must uncover. It's great!"

So there we have it. The Macra *do* exist. And after five decades, we'll finally have them on our shelves to prove it. **DWM**

Doctor Who: The Macra Terror will be released on digital download, DVD (RRP £20.42), Blu-ray (RRP £25.52) and special edition steelbook (RRP £40.84) on 18 March.

- ▶ **Audio commentary:** Toby Hadoke talks to Frazer Hines (Jamie), Terence Lodge (Medok), Anthony Gardner (Alvis), Maureen Lane (Majorette) and director John Davies.
- ▶ **Episode reconstructions:** Telesnaps, existing footage and photographs are combined with the original unedited audio to reconstruct *The Macra Terror*. Includes an optional narration track read by Anneke Wills (Polly).
- ▶ **Mini-episode:** A ten-minute animated version of Episode 1 of *The Wheel in Space* (1968).
- ▶ **Animation test:** A scene from Episode 3.
- ▶ **Animatics:** A selection of scenes showing how the new production went from initial storyboards to final animation.
- ▶ **Animation gallery:** Artwork from the development, pre-production and animation of the story.
- ▶ **Audio presentation:** The 1992 BBC Audio Collection release of *The Macra Terror*, narrated by Colin Baker.
- ▶ **Black-and-white presentation:** The animated story in monochrome.

- ▶ **Teaser trailer:** A short teaser promoting the animated story.
- ▶ **Surviving footage of *The Macra Terror*:** Digitally remastered for this release.
- ▶ **Shawcraft Models:** A 1967 film of the Shawcraft Models workshop, featuring a new audio commentary track from Mike Tucker.
- ▶ **Censored scene:** A reconstruction of a scene from Episode 2 that was re-edited by Australian television.
- ▶ **Clean title sequence in HD**
- ▶ **Photo gallery in HD**
- ▶ **PDF paperwork including scripts**
- Additional Steelbook extras:**
 - ▶ **Gridlock (2007):** Starring David Tennant as the Doctor.
 - ▶ **Gridlock commentary:** Recorded in 2007, with executive producer Julie Gardner, Travis Oliver (Milo) and visual effects producer Marie Jones.
 - ▶ **Doctor Who Confidential: Are We There Yet? (2007):** Behind the scenes of *Gridlock*.

EPISODE ONE SHOTS 117 - 124

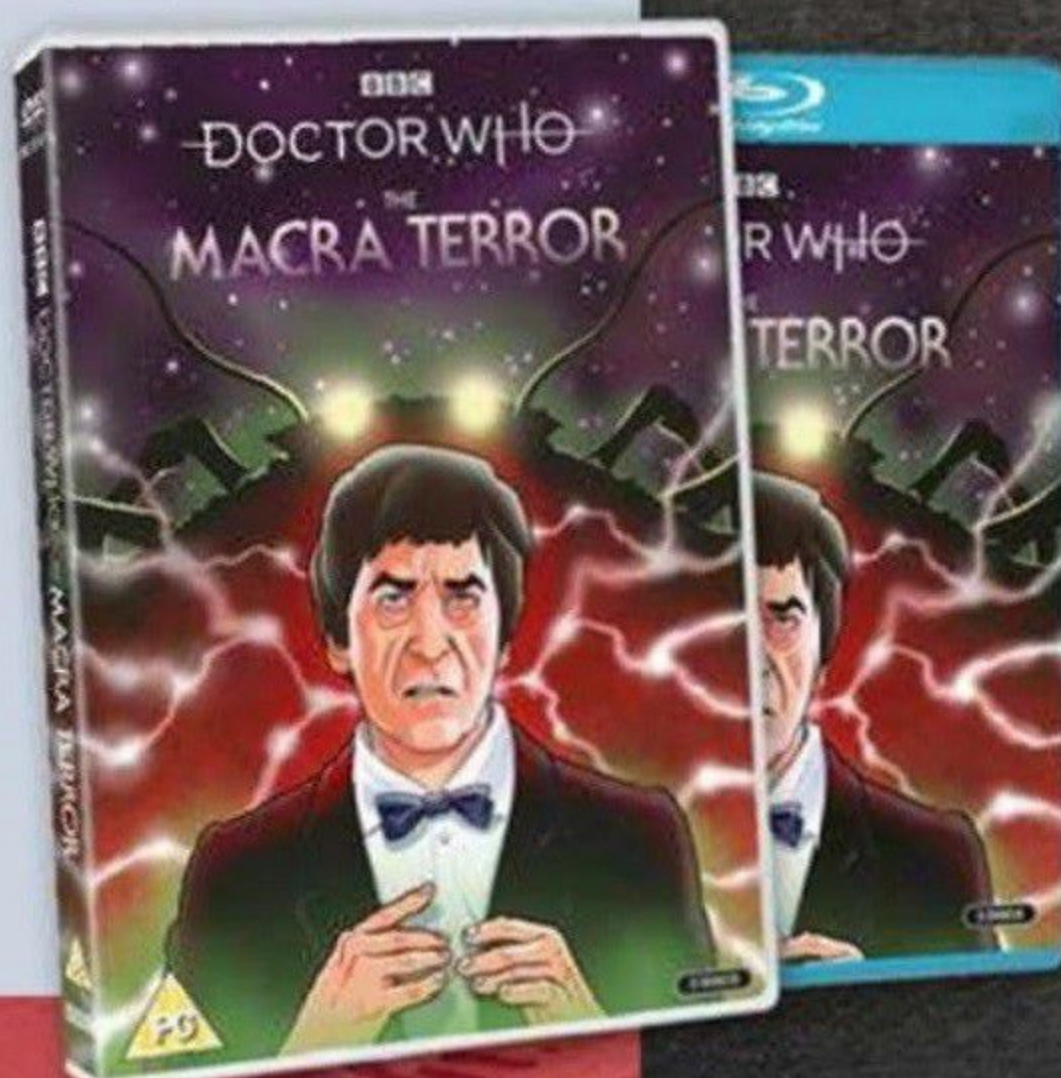


THE MACRA TERROR - EPISODE THREE SHOTS 87 - 88



Above: Adrian Salmon storyboards showing the Doctor talking in the cells (top), and Jamie and Polly trying to escape from the mine.

Right: Finished artwork of colony troublemaker Medok (played by Terence Lodge) kept captive.



Below left: Anneke Wills as Polly in a publicity photo for her first story, *The War Machines* (1966).

Right: A Macra attacks the Controller (Graham Leaman) in the cliffhanger to Episode 2 of *The Macra Terror* (1967).

Below centre: Jamie (Frazer Hines), Ben (Michael Craze) and Polly are given new outfits by the colony in Episode 1.

Below right: The Pilot (Peter Jeffrey) and Ola (Gertan Klauber) meet the Doctor (Patrick Troughton) in Episode 1.

FEELING THE PINCH

Anneke Wills and Frazer Hines talk crabs, kirby grips, Highland flings, *romantic flings* and death-defying screams as they recall the making of *The Macra Terror*.

Interviews by **PAUL KIRKLEY**



It's more than half a century since Anneke Wills (Polly), Frazer Hines (Jamie) and the late Michael Craze (Ben) helped Patrick

Troughton's Second Doctor defeat the malevolent Macra on a far-flung human colony world.

Here on Earth, that meant spending four Saturdays in March 1967 recording the story in the BBC's poky Lime Grove Studio D. But while the TARDIS team may have had their doubts about the story – and its titular crustaceans in particular – they found ways to make their own fun, as Anneke and Frazer revealed when we caught up with them for a chat in February...

So the Macra are back to terrorise us after 52 years. How do you feel about that?

Anneke: Is it 52 years? [Long, wistful sigh.] I'm just continually amazed.

Continually amazed. It's wonderful that people don't forget, that it's still remembered. I'm deeply grateful. But then I'm grateful to still be on the planet. I'm delighted by being alive!

Frazer: I'm slightly surprised they didn't do *The Highlanders*, but whenever anything of mine and Patrick's comes out, I'm very happy. I loved Pat. It's wonderful that people are going to the effort of doing this sort of thing. And wonderful that, once they've done it, there's an audience for it. It's not going to just sit on a shelf somewhere. I never stop being amazed by the interest, and the new audience that comes to the black-and-white era of the show, through things like Twitch or the DVD reconstructions.

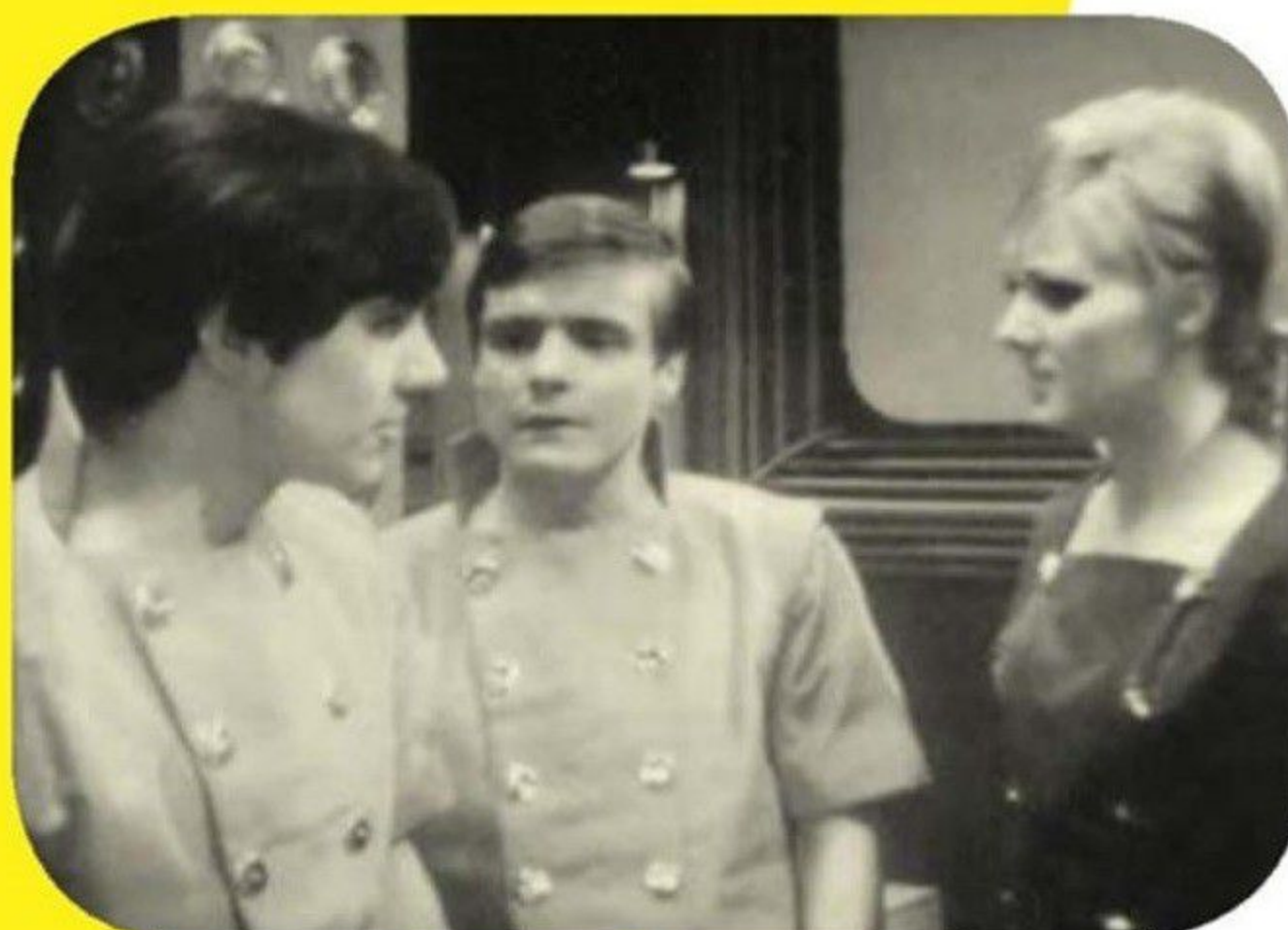
What are your memories of making *The Macra Terror*?

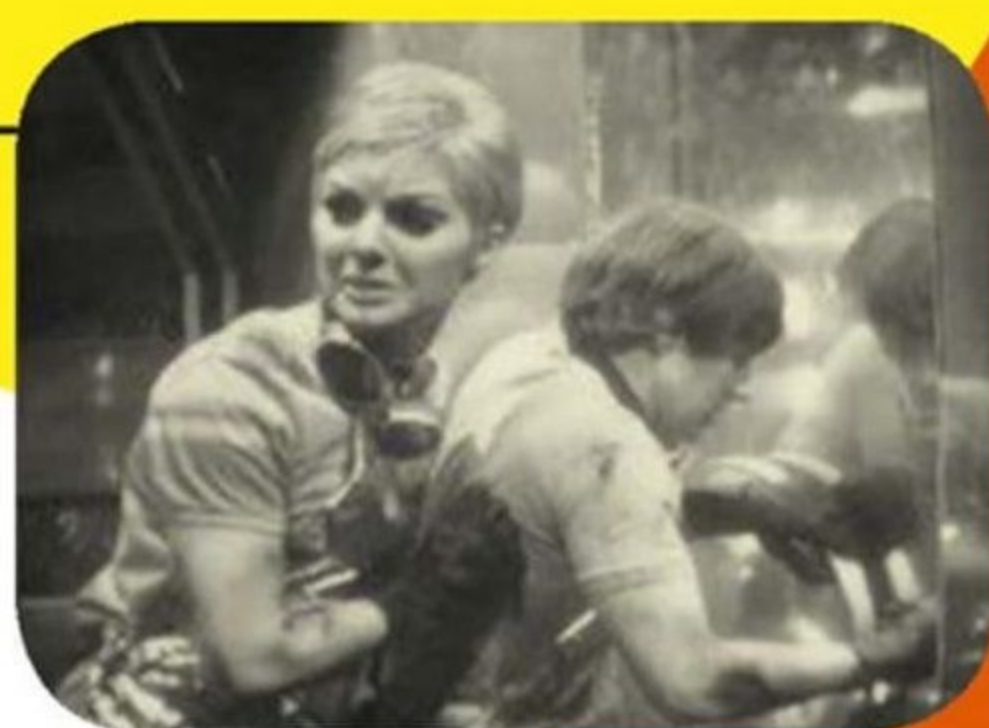
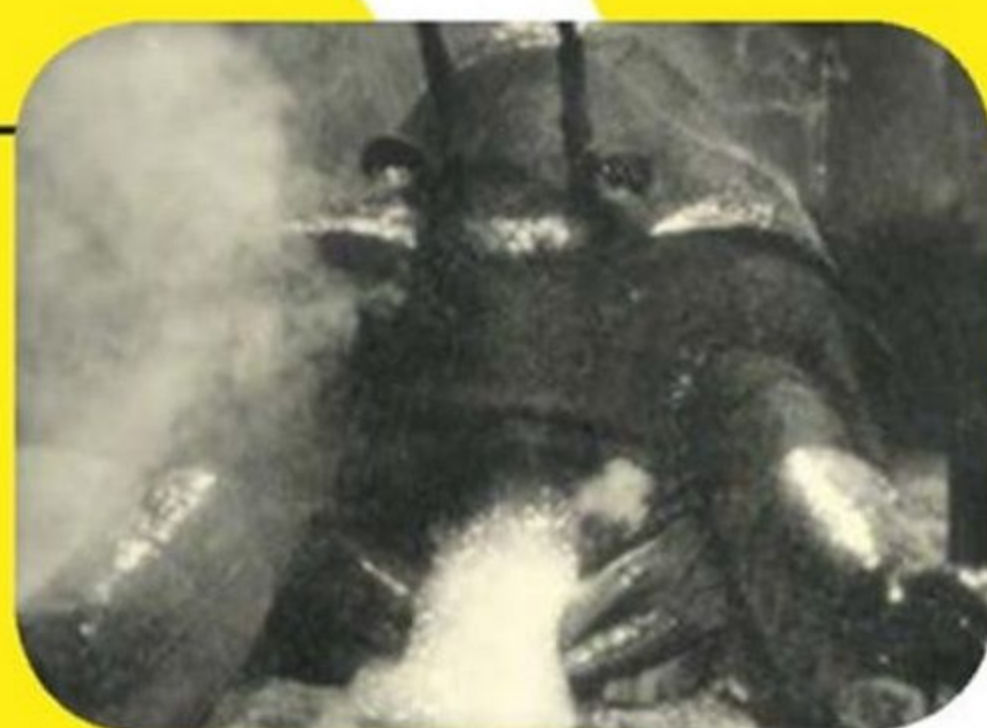
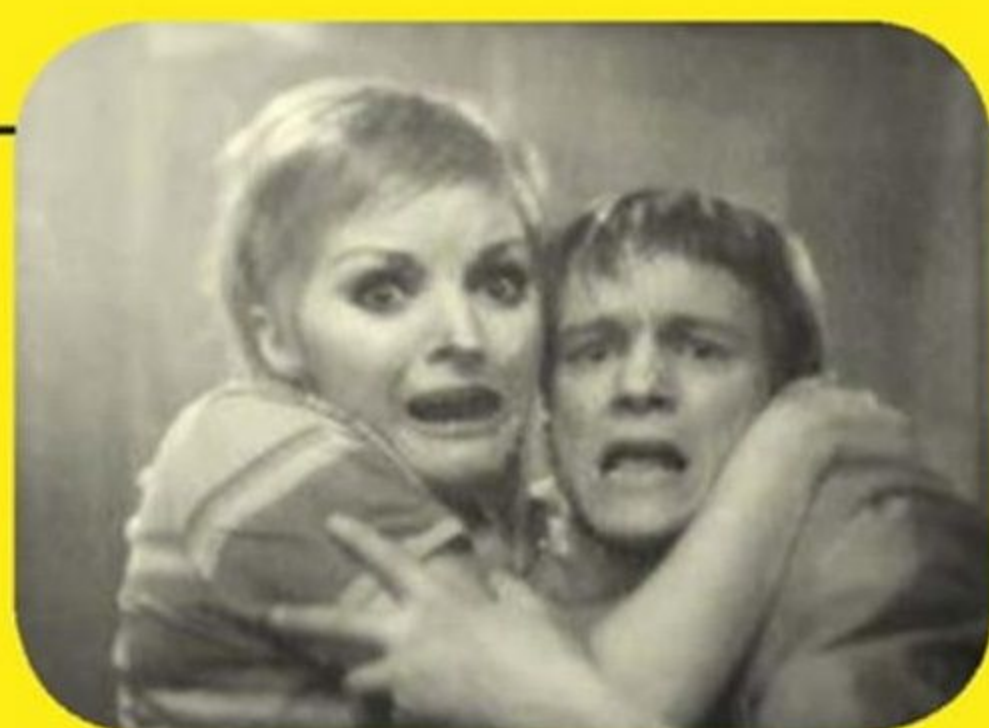
Anneke: Mixed. When we got together with Patrick, he didn't mince his words when he felt things were not as good as they could possibly be. And I have to say, we did think the monster was hopeless. It was *hopeless*.

Frazer: It didn't work. It cost the price of a Mini, but it couldn't move. If it grabbed your leg, you had to sort of throw your leg into it. Of course, we had all the gags about the bloke inside it having the biggest claws in his contract we'd ever seen, and so on.

Anneke: We were sitting around doing the reading with John Davies, the director – lovely man – and I remember Patrick saying, "Well, I think what we'd better have is lots of Polly's wonderful death-defying screams." To cover the fact the Macra was so clunky.

Polly being attacked by the Macra was censored from Australian





broadcast for being too terrifying. So those death-defying screams must have been pretty convincing...

Anneke: I did it good! And it was great, because that meant that later on we got to have those clips. *[The censored shots were rediscovered in 1996.]*

Frazer: I remember Michael Craze and I having to wear these dreadful outfits, including very tight, orange, shiny Bermuda shorts and a double-breasted short-sleeved jacket. We both looked ridiculous.

And Polly had a bit of a makeover in this one, including some natty leisurewear and a trendy pixie haircut...

Anneke: Curiously, I've been told it says online that that was my hair, and Polly's long hair was a wig. But no, the long hair was mine, and I wore a wig for this one. I think we must have curled up my hair with kirby grips. I just thought, "Here's a moment to have a different look. We're going to be made over, so why not?"

Was it a happy shoot?

Frazer: I felt the story wasn't so good, but it was a very happy shoot for me because I met a wonderful actress called Karol Keyes [Chiki], a beautiful blonde actress. And had a lovely little fling with her. Hines always had a roving eye! *[Karol later changed her name to Luan Peters and reappeared in the 1973 story Frontier in Space.]*

Anneke: Whenever you see a pretty girl, you think: I bet Frazer was in there. What a card. *[Coyly.]* Of course, Mike and I didn't do *anything* like that...

Frazer: I'd worked with Peter Jeffrey (the Pilot) two or three times before. And Gertan Klauber [Ola] had been in many, many movies. We always had really good people wanting to be in *Doctor Who*.

Anneke: Another thing I liked was when Patrick and I got to have our little scenes on our own. We put little things in, ad-libbed our own bits to make it more real. I thought that had a little magic of its own.

What have you made of your animated selves in previous reconstructions?

Frazer: It's a thrill to see. I'm not too bad, but Pat, with that wonderful furrowed brow, looks fantastic. The only problem with the animations is the actors are better than we were!

Anneke: *[Laughing]* I won't comment

on that. When I read the story for the audiobook, I loved the bit where Jamie did his Highland fling, leaping out of the set...

As a Yorkshireman, how good was your Highland fling, Frazer?

Frazer: Well, my mother was Scottish, so I definitely know how to do the Highland fling. I'm very proud of my Scottish heritage.

It's a nice story for Michael Craze as Ben, with him being turned to the dark side...

Anneke: He's marvellous in it. Of course, I've watched the Loose Cannon *[a fan-made telesnap reconstruction]* and Michael's voice when he's hypnotised was so good. He was such a good actor. Goodness me, he was a good actor.

Hopefully this is a new way for people to enjoy his performance?

Anneke: That would be so great, because he deserves it. Not that he cares, because he's a happy little spirit now. But yes, he was grossly overlooked.

Anneke, there's precious little left of the episodes you did with Pat. Does that make you sad?

Anneke: It does. He was such a dear friend. We had such fun, it all seemed to go so quickly. But that was the 60s – things went by very quickly!

So you're looking forward to seeing The Macra Terror again after all these years?

Anneke: Yes, I'll be up there at the BFI screening, and there will be a sea of shining happy faces – all of us sharing our enthusiasm for the show. It's just magic.

Frazer: And I'm particularly looking forward to seeing how they've done Karol Keyes as a cheerleader... **DWM**

Above from left: The Doctor, Jamie and Polly are concerned that Ben has been brainwashed in Episode 2; Polly and Ben see a Macra in Episode 2; a Macra in Episode 3; Polly and Jamie attempt to escape from the mine in Episode 3.

Below left: A drum majorette (Maureen Lane) leads a cheerful procession in Episode 1.

Below right: Frazer Hines as Jamie in a publicity photo for *The Evil of the Daleks* (1967).





MEDIAID 2019

DALEKS vs GRASS

Professor Eric Laithwaite was nearly *Doctor Who*'s first scientific adviser, but the series helped *him* inspire a new generation of scientists...

Feature by **SIMON GUERRIER** • Illustration by **DAN McDAID**



Above: Professor Eric Laithwaite provides inspiration for a young audience in his 1966 Christmas lecture.

Below: Laithwaite explored natural feats of engineering in butterfly wings and elsewhere in *Gaze in Wonder*, a 1989 instalment of BBC2's *Horizon*.

At 3.00pm on Tuesday 27 December 1966, in the Faraday Theatre of the Royal Institution of Great Britain, Eric Laithwaite, professor of heavy electrical engineering at Imperial College London, began the first of six televised Christmas lectures.

He hoped to convey the excitement “to be had from trying experiments and even from speculating on what might be.” To make this appealing to a general audience, including children, he referred to another TV programme aimed at the whole family: “Now I know you all like doing this, because you enjoy watching

which the Daleks had been challenged by an extraordinary threat...

A year before, at the end of 1965, a new producer and story editor joined *Doctor Who*. The former, Innes Lloyd, had recently started directing drama after 12 years in the BBC's Outside Broadcasts unit, producing coverage of state events such as the funeral of Winston Churchill and sport fixtures such as tennis at Wimbledon. He didn't want to produce *Doctor Who* but, given no choice, soon discovered, as he put it, a “fascination” for the series and began to tailor it to his own tastes.

“I wanted to get someone in to write for the programme who had a good scientific background, who could provide

on which former Brentford and Fulham player Jimmy Hill (later a commentator for the BBC) once had recording stopped because he didn't like a cast member's hat. On *Doctor Who*, Davis wanted someone who would serve the practical needs of the series, as he told the fanzine *DWB* in 1988: “So if I had a writer and he said, ‘Look, I'm stuck over this,’ I could say, ‘Well, phone up the scientific adviser and he will help you.’”

Of the candidates proposed to Lloyd and Davis, Eric Laithwaite was probably →

“So if I had a writer and he said, ‘Look, I'm stuck over this,’ I could say, ‘Well, phone up the scientific adviser and he will help you.’” GERRY DAVIS

science-fiction programmes and the exploits of people like *Doctor Who* and the time travellers. Such excitement is all around you, all day, every day – if you choose to look for it.”

Laithwaite also made the connection to *Doctor Who* in a preview of the lectures published in the listings magazine *Radio Times* the previous week: “When we make quite new machines, our experience is very limited and we are immediately plunged into a scientific adventure no less exciting than those characters of science fiction such as Dr Who and his friends.”

But he didn't reveal – in his lecture or in *Radio Times* – that when the BBC first approached him about presenting these lectures, he'd also been sought out by the production team of *Doctor Who* as a potential scientific adviser. Nor did he mention that he'd written a script in

us with real information, and who could show us where science was perhaps going,” he pointed out in *Doctor Who Magazine*'s 1983 Winter Special. Earlier, he'd touched on the same subject when interviewed by the fanzine *Doctor Who Review* in 1980. “As I knew little of science fiction,” he said, “or in fact of science (never my subject!), I needed advice. It came from my old friends in Outside Broadcasts.”

Lloyd's new story editor, Gerry Davis, knew that advisers could be difficult. He came to *Doctor Who* from the football soap opera *United!*,



Right: A publicity photo from *Gaze in Wonder*, showing Laithwaite at home with his huge butterfly collection.

Right inset: A characteristically flamboyant demonstration from Laithwaite in his 1966 Christmas lecture.

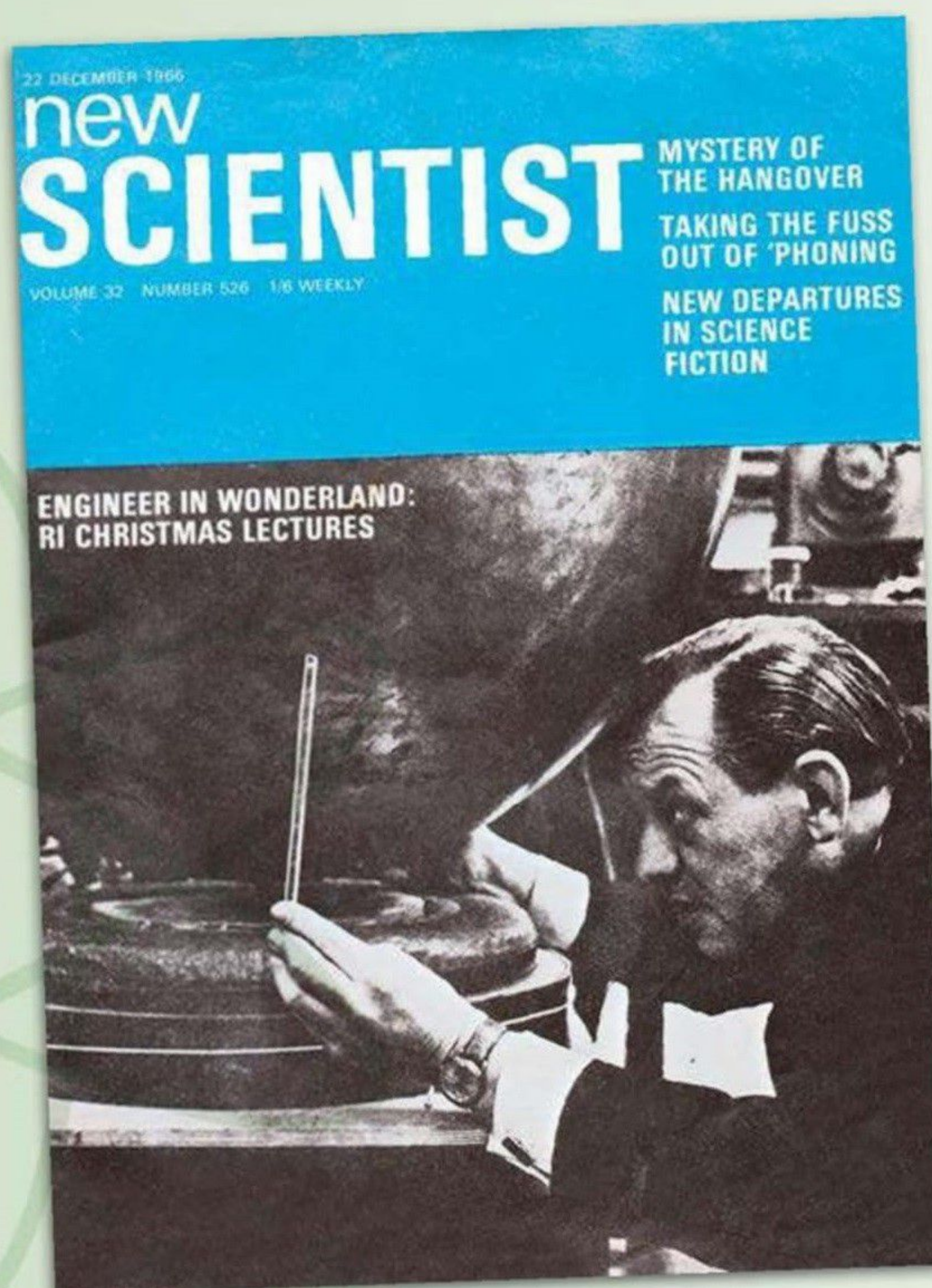
Below: The 22 December 1966 issue of *New Scientist* magazine featured Laithwaite on the cover.



→ recommended by Philip Daly, one of Lloyd's colleagues in *Outside Broadcasts* and a producer on the science documentary *Horizon*. Daly first met Laithwaite in 1961, when the television series *Eye on Research* visited his laboratory, and they'd become good friends. On 21 February 1966, within weeks of Laithwaite being recommended for *Doctor Who*, Daly sent a memo to



“He brought a childlike curiosity and excitement to those lectures.” DR RUPERT COLE



David Attenborough, Controller of BBC2, proposing that the Royal Institution's annual Christmas lectures be televised. Daly recommended Laithwaite – and no one else – as the lecturer.

Who was Laithwaite and what made Daly put him forward? “In early 1966, he was probably at the height of his career as a public engineer,” says Dr Rupert Cole, associate curator of chemistry at the Science Museum, who has researched Laithwaite's life and work. “His background was in electrical engineering. After the war, he went to Manchester and became famous particularly for this thing called the linear motor. Essentially, it's a normal rotary motor that has been unfurled so that it propels things along in a straight line.

“Philip Daly produced the 1964 *Horizon* Christmas special,” Rupert continues, “in which Laithwaite levitated various things using very powerful electromagnets, particularly heavy aluminium spheres. He was very much a scientific showman. That was one of the terms Daly used to describe him to Attenborough. He was very much a public figure by early 1966.

“He had a lot of interests and was a leading, if amateur, expert on butterflies –

about which he wrote several books. He was quite flamboyant; one of his contemporaries described his style as ‘emotional’. One characteristic was his Lancashire accent as, at the time, other TV personalities from the north of England tried to speak in received pronunciation. He liked jokes and puzzles, games and illusions, as well as obscure references. He drew on lots of aspects of popular culture – he mentions *Doctor Who* but his Christmas lectures are modelled on *Alice in Wonderland*. In fact, Laithwaite brought a childlike curiosity and excitement to those lectures. He was very informal and liked to present the engineer as an inventor who works things out by doing, not by theory.”

It all sounds suitably Doctorish. Gerry Davis duly booked half a day with Laithwaite at Imperial College. “Laithwaite would probably have shown off some of his tricks,” says Rupert. “At that time, the laboratory would have had one of his very big linear motor prototypes. It was essentially a long, straight track, with a little chair...” So Davis might have had a ride?

“Potentially, yes,” says Rupert, laughing.

It's an endearing image but Davis told *DWB* how he put the candidates through

their paces. "I used to chat and try out a little fiction with them to see if they were flexible; if instead of just saying, 'No, it can't happen,' they say, 'Well, it doesn't happen this way, but there's another way it could happen...'"

Rupert thinks Laithwaite would have relished this. "He liked fancy and running imaginatively. Later, he got increasingly interested in the limits of scientific orthodoxy and even flirted with the idea of parapsychology and extrasensory perception, so he was pretty open-minded. He loved ideas, but practical ones, and how scientific ideas could inspire the imagination."

Davis also asked candidates about areas of research that scared them. The man he gave the job to, Dr Christopher 'Kit' Pedler, confessed to fears about transplant surgery and the ethical dilemmas it might lead to; from this, he and Davis created the Cybermen.

"You've hit on a key difference between Laithwaite and Pedler," says Rupert. "Laithwaite was a populariser, almost a cheerleader for science technology. Later, he became critical of establishment science but he was a firm believer in science, technology and engineering for public good. But Pedler and Davis did *Doctor Who* and then created *Doomwatch* (1970-72), a series about science going wrong!"

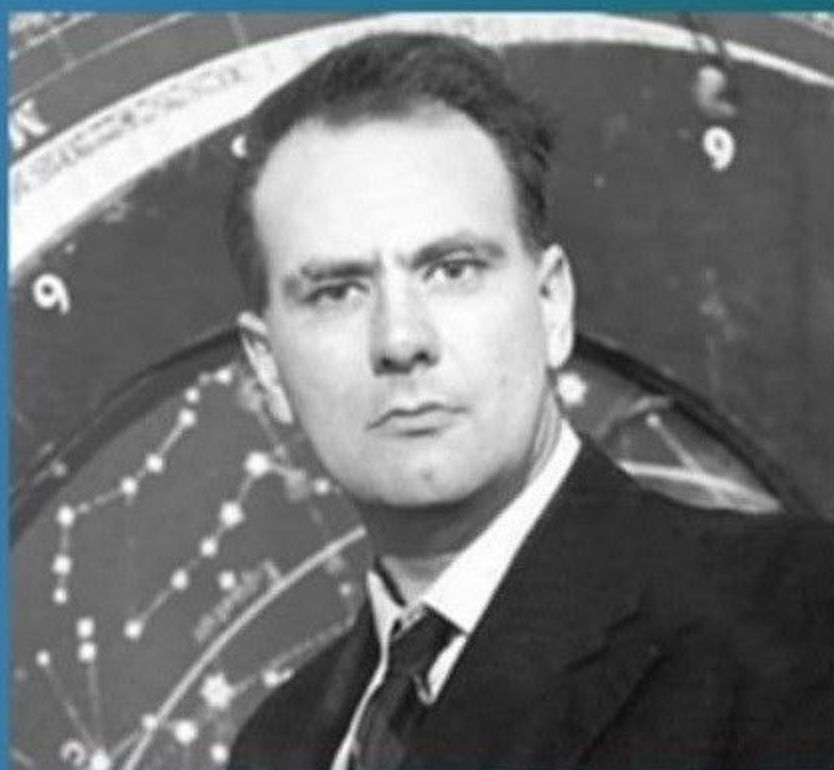
The job had been given to Pedler by early March 1966. On 15 March, the first storyline he and Davis developed together was given to writer Ian Stuart Black to work up into scripts. As *The War Machines*, it was broadcast in June and July.

Meanwhile, on 10 March Laithwaite was formally invited by the Royal Institution to present the Christmas lectures later that year; he accepted five days later. By 21 April, Philip Daly had a 16-page outline for the six lectures to pass on to his colleagues, a copy of which survives in the archives of the Royal Institution. Laithwaite provided several possible titles for the series – including the one ultimately used, *The Engineer in Wonderland*. But even at this early planning stage, there's a reference to *Doctor Who* on the very first page of the outline, and in the ensuing months the programme was directly involved as Laithwaite developed his ideas.

On 28 June 1966, Laithwaite sent Daly a 14-page script for what he called "A New Dalek Adventure". The script is now held in the archives of Imperial College, where Rupert Cole read it and some accompanying correspondence. "Laithwaite says in his covering letter that he thought it might be overly academic and lacking in appropriate action," says Rupert, "but he hoped it could still be of use to the *Doctor Who* team." →

'PROFESSOR X' FACTOR

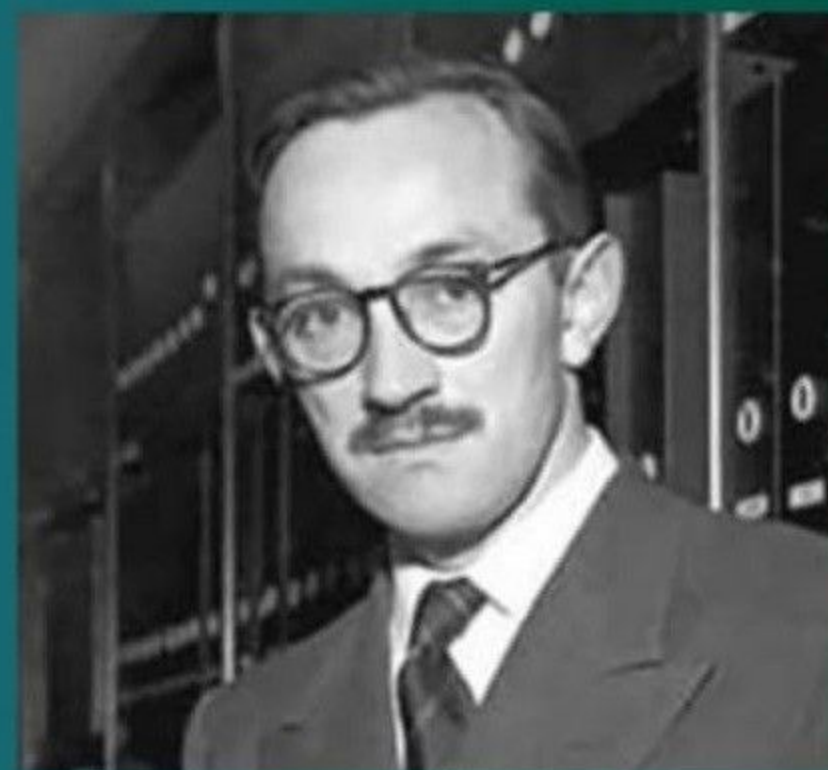
In DWM 124, former story editor Gerry Davis explained the process by which *Doctor Who* found its first scientific adviser. "I'd been having meetings with Patrick Moore, Alex Comfort, Professor Laithwaite and the like," he said – suggesting that there were other candidates, too. But of the ones we know...



Sir Patrick Alfred Caldwell-Moore (1923-2012) was best known as the presenter of the BBC's astronomy programme, *The Sky at Night*, which began in 1957. The author of several non-fiction books on astronomy, he also published science fiction for children and *Science and Fiction* (1957), one of the earliest studies of the genre. It seems his conversation with Davis was short: Davis recalled that when he presented his asteroid idea,

"Pat Moore wouldn't agree, because this had no bearing on reality."

Moore never referred to this conversation, though in a 2001 interview he spoke of his long affinity for *Doctor Who* – "I was especially fond of the Master" – and he made a cameo appearance in the 2010 episode *The Eleventh Hour*.



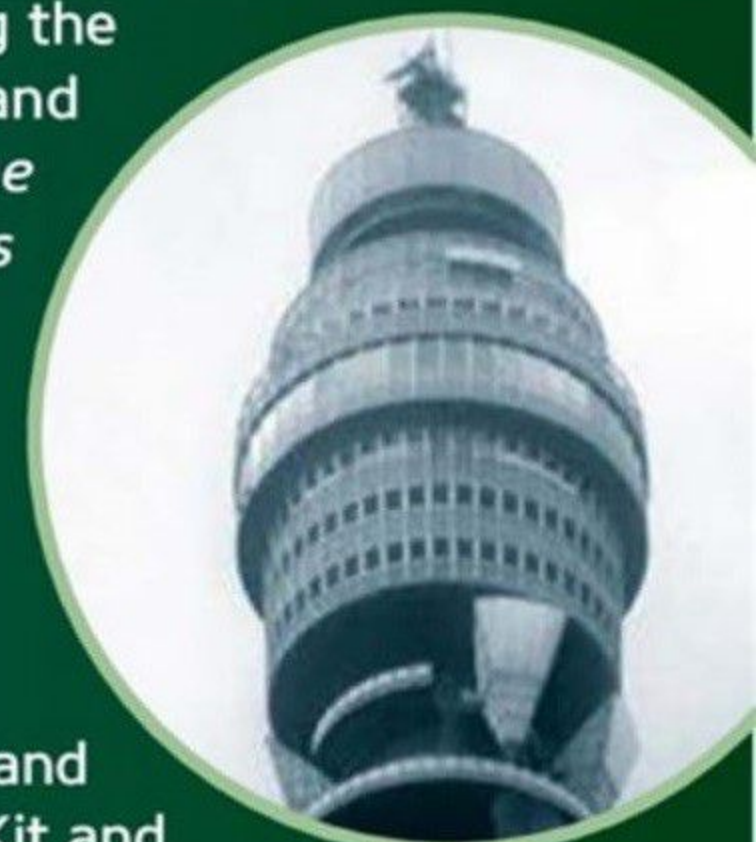
Alexander Comfort (1920-2000) is best-remembered for his 1972 book *The Joy of Sex*. In 1966, he was a physician with a particular interest in the science of ageing. He appeared regularly on screen and in print discussing his research, and at the time he met Davis he'd written a lot about the practicalities and ethical issues of spare-part surgery – the emerging science that would inspire the Cybermen. He wrote science fiction,

including the 1961 novel *Come Out to Play*, and his



influential non-fiction book *Authority and Delinquency* (1950), about the way governments control and coerce populations, may have influenced the 1967 *Doctor Who* story *The Macra Terror*.

Dr Christopher Magnus Howard 'Kit' Pedler (1927-1981) was a research scientist in the Department of Anatomy at the Institute of Ophthalmology, University of London. An appearance on *Tomorrow's World*, broadcast on 9 December 1965, led to Davis visiting Pedler's laboratory, from which a new London landmark was visible. "I said, 'Supposing something tried to dominate from the new Post Office Tower'," Davis told DWM 124. "And he immediately said, 'Oh, it would have to have a control network, possibly using the telephones,' and that's how *The War Machines* started. Ian Stuart Black was booked to write a script, so we gave him the storyline and between us, Kit and I came up with lots of stories." Pedler was advising *Doctor Who* by March 1966 and on 25 May a fee of £25 was agreed for each episode he worked on. He and Davis then regularly met at The Contented Sole, a fish and chip shop in Kensington, west London. "Every time we met, we'd talk for hours and ideas would start bubbling out," recalled Davis.



Top left: Patrick Moore presenting *The Sky at Night* in 1957.

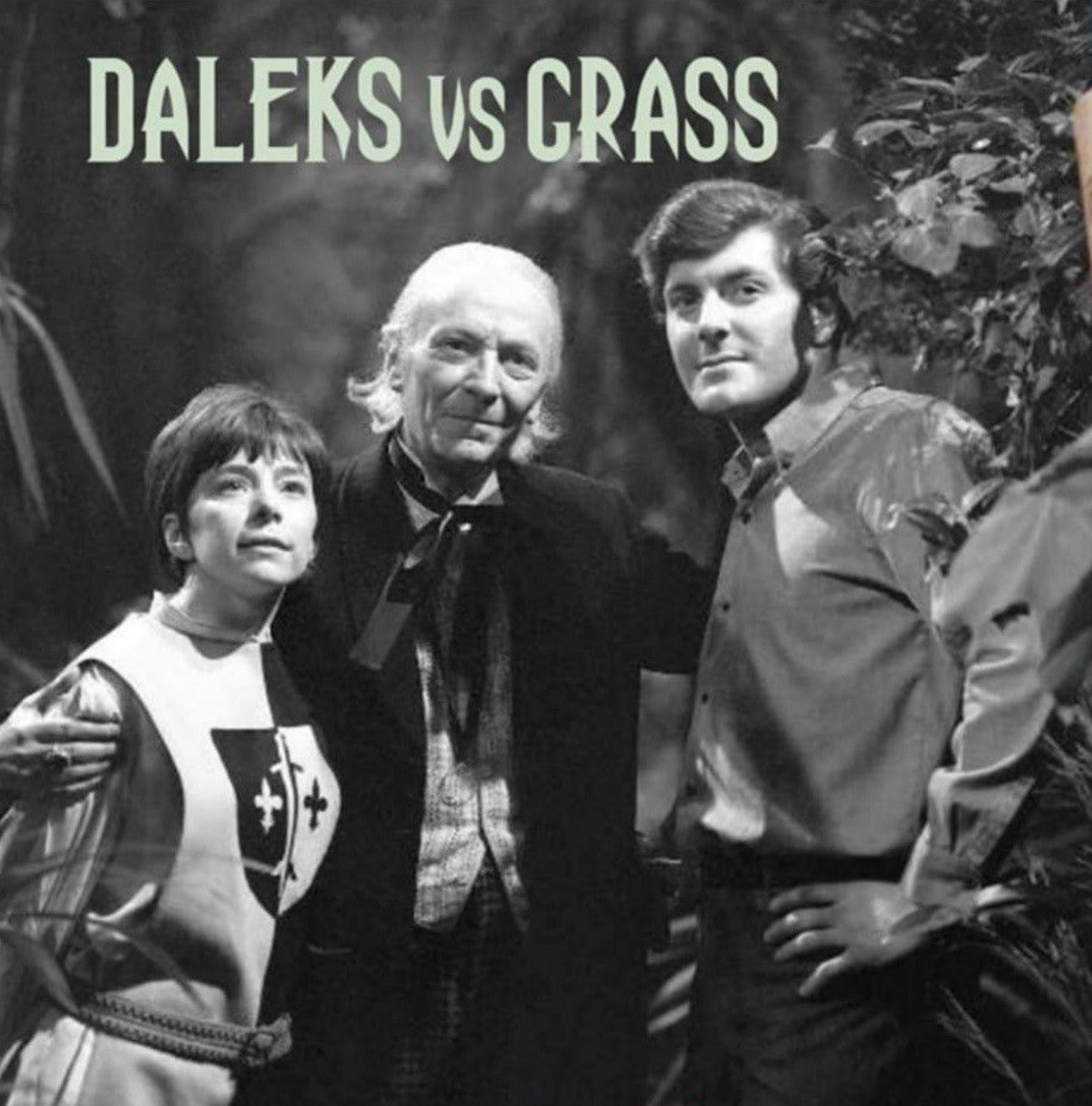
Above left: Moore's 1963 novel *Invader from Space*.

Far left: Moore's cameo appearance in *The Eleventh Hour* (2010).

Top centre: Scientist and author Alexander Comfort.

Above right: The Post Office Tower in Episode 1 of *The War Machines* (1966).

Left: Dr Kit Pedler joined the *Doctor Who* team in March 1966.



Above left: Dodo (Jackie Lane), the Doctor (William Hartnell) and Steven Taylor (Peter Purves) in *The Steel Sky*, the first episode of *The Ark* (1966).

Above centre: *The Engineer in Wonderland*, a collection of Laithwaite's Christmas lectures published by English Universities Press in 1967.

Below: Laithwaite's idea for a *Doctor Who* story would have wiped out the series' most popular monsters.

Waking near the TARDIS, the travellers know only a new sense of peace as they continue to explore the wonders of the universe...

→ Despite his meeting with Davis and the fact he had four young children, Laithwaite was clearly not overly familiar with *Doctor Who*. His script refers to companion Steven Taylor as 'Stephen' and his covering letter doesn't mention that an episode broadcast just ten days before had seen Steven leave the series. The fact he sent the script to Daly and not Davis suggests Laithwaite had no direct contact with the *Doctor Who* production team (and also that it was Daly who recommended him in the first place). Had he ever spoken to Davis about sending in ideas, Laithwaite would surely have received some guidance on exactly what to submit.

For example, he would have been asked at this initial stage for an outline of his story rather than a full script. Writers were also commissioned not for single episodes but for stories consisting of several instalments – most commonly four or six. Davis might also have advised Laithwaite on the correct way to format a script: stage directions in capital letters and dialogue in sentence case, all presented on the right-hand half of the page. At the very least, he would have told Laithwaite not to involve the Daleks in his story as

the rights remained with their creator, Terry Nation.

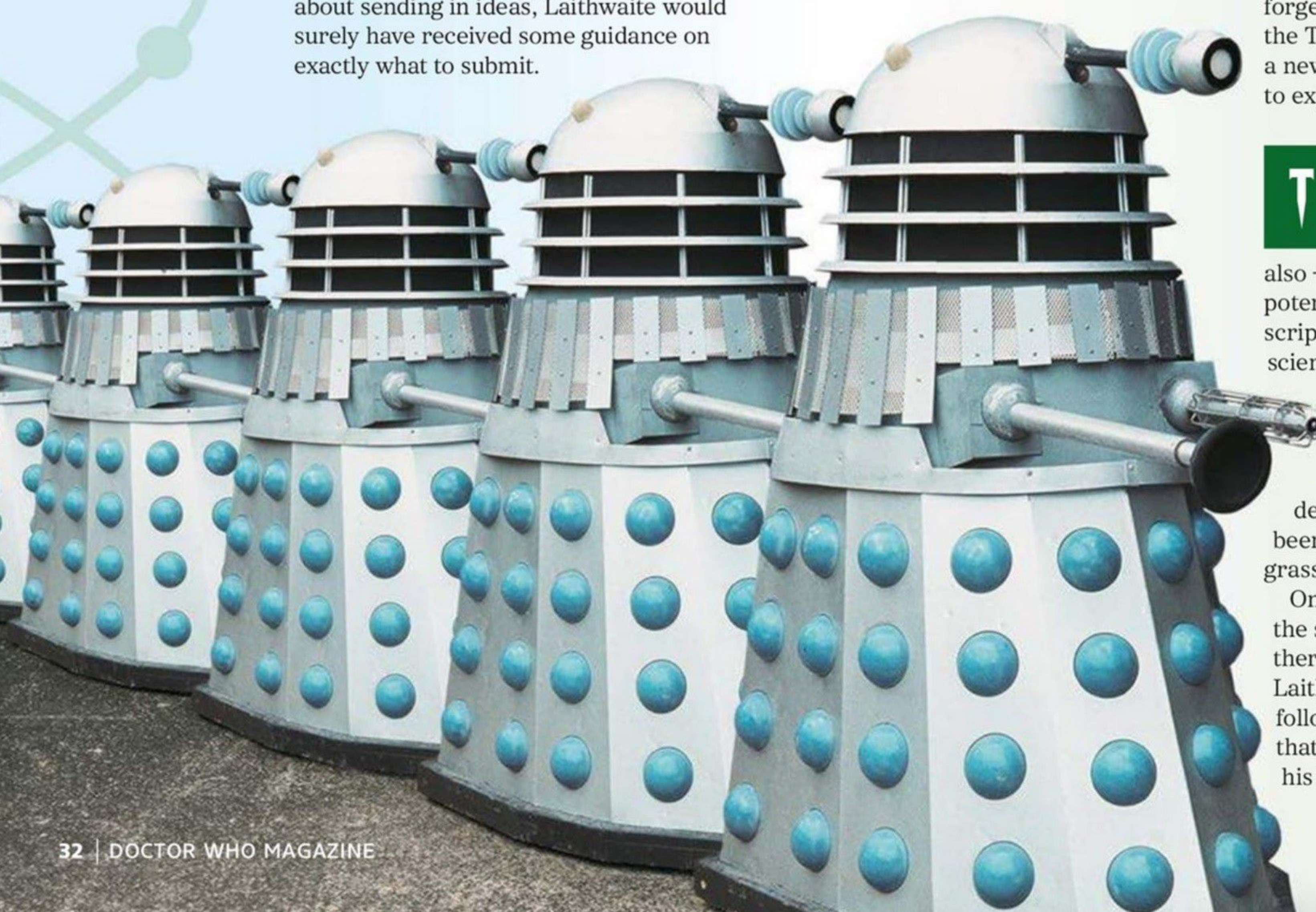
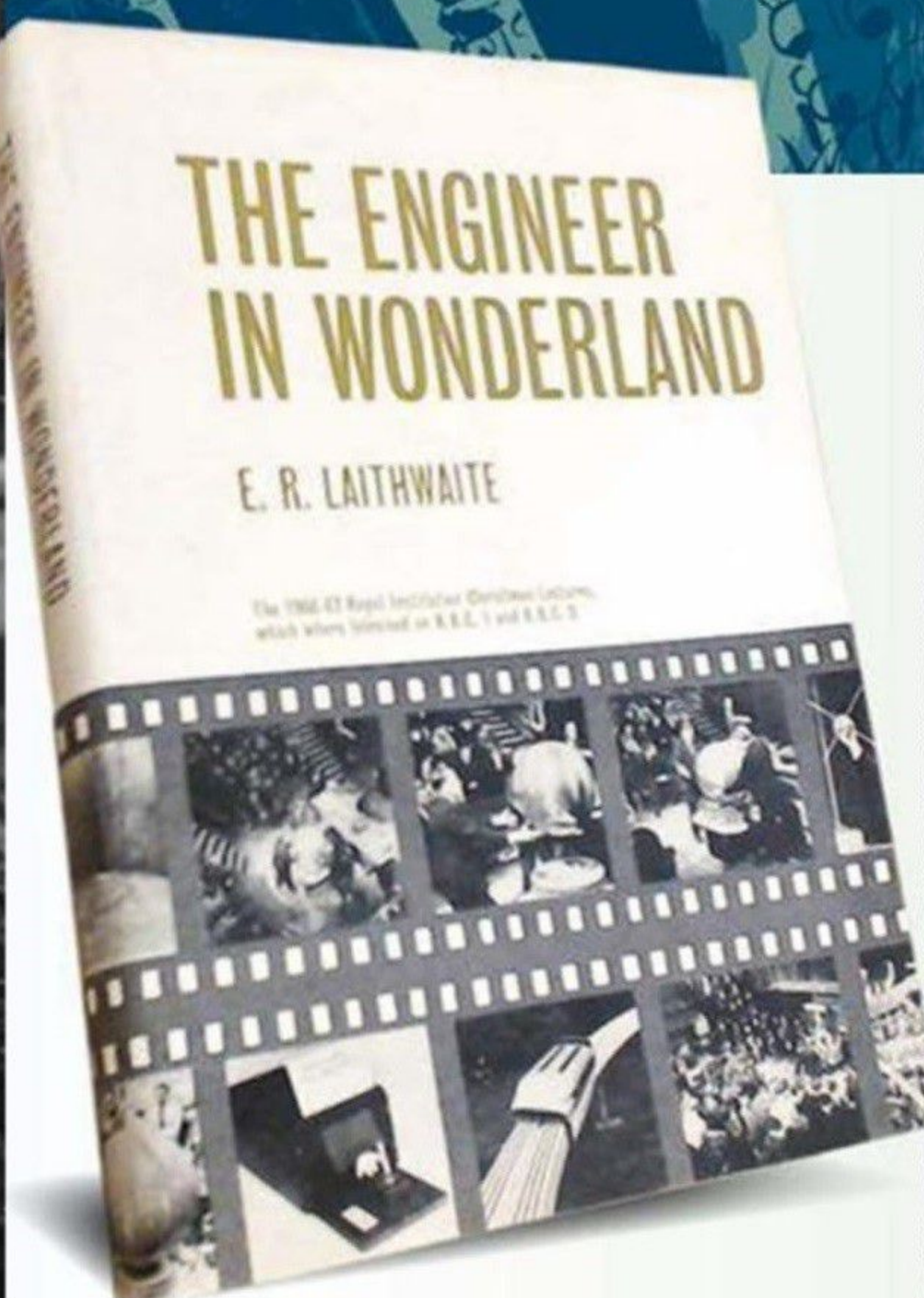
Laithwaite's script begins by resolving a cliffhanger in which the Doctor, Steven and Dodo are surrounded by Daleks. Just as our heroes are about to be exterminated, the Daleks meld together in pairs, effectively halving their numbers. The remaining Daleks sound increasingly human and admit they're no longer Daleks but super-intelligent aliens who can arrange atoms at will and assume any shape they please. They become beautiful humans, then copies of the Doctor and his friends. By copying the Daleks completely, even down to their exact positions, they over-wrote them: the Dalek race has been wiped out.

The Doctor is unmoved by the genocide of his enemies and happily discusses with the aliens the practical requirements for such duplication, reasoning correctly that they are a collective intelligence from another dimension. The aliens now adopt a favourite form, one that is economical and allows them to be in many places at once: they become the grass the Doctor and his friends are standing on. The grass explains that their collective existence means there's no such thing to them as good or evil, and it discusses how games are different when played without competition and in more than three dimensions. The Doctor takes part in a version of football in which the field is continually moving and the ball an irregular shape.

After more demonstrations, Dodo feels so safe and content with these all-powerful aliens that she says she will never be afraid of anything. The aliens conclude that fear is an essential component of the human experience, so make the Doctor and his friends forget this conversation. Waking near the TARDIS, the travellers know only a new sense of peace as they continue to explore the wonders of the universe...

This script was clearly not suitable for *Doctor Who*. Laithwaite doesn't just wipe out the series' most popular monsters but also – by removing good and evil – the potential for dramatic conflict. His script isn't drama but a discussion of science-based ideas in a single, long scene. It's difficult to see how the production team could have realised the Doctor's peculiar football match and the other demonstrations. And it would have been a challenge to present talking grass in a way that didn't seem silly.

On 30 June, Daly tactfully replied that the script might not be suitable and that there wasn't enough plot over which Laithwaite might claim copyright. The following day, Laithwaite responded that he was happy merely to share his ideas with the *Doctor Who*



production team. He added that he would send Daly more notes for his Royal Institution lectures in the following week; the script and lectures were clearly written in tandem, each inspiring the other.

"I promise you that some of the experiments we shall do are as new to me as they are to you," Laithwaite told his young audience in his opening lecture in December. "We shall be wandering in this unknown wonderland looking for new sights which we hope will surprise us and trying our best to explain them."

Soon after mentioning *Doctor Who*, he introduced a strange-looking friend, a two-dimensional alien posed on the globe of an alien world. "To him *everything* seems flat," Laithwaite explained, "as if he were watching a television set and had never seen anything else." Having established that this intelligent but flat alien could not understand the concept of 'behind', Laithwaite showed that we also have difficulty thinking beyond the dimensions we can see. It was basically the same debate the Doctor had with the alien grass but with more practical demonstrations. Laithwaite didn't get his audience playing multidimensional football; instead they made Möbius loops out of strips of paper.

Having established the right spirit of enquiry, Laithwaite's subsequent lectures investigated heavy

machinery. The sixth and final lecture in the series, broadcast on BBC2 on 7 January 1967, involved a large-scale experiment Laithwaite had never tried before, the better to share the excitement of new discovery with his audience. It was risky, even potentially dangerous – and the result was a huge success.

On 11 January, Professor Porter of the Royal Institution wrote to Laithwaite about the rapturous response, citing one person who claimed that "It is the best series of science lectures ever to be shown on television." David Attenborough was also enthusiastic, and the BBC was soon organising a repeat of the series – shown on BBC1 that summer – and making arrangements for psychologist Richard L Gregory to deliver the next televised Christmas lectures. They've been screened ever since.

"The Christmas lectures," wrote Laithwaite in September 1967, "were by far the most successful thing which I have ever done in any of my fields of activity and have resulted in new developments in all manner of things." In 1974, he delivered a second series of Christmas lectures, *The Engineer Through the Looking Glass*, which proved rather controversial – but that's another story. (You can watch Laithwaite's 1974 lectures at tinyurl.com/LaithwaitesLectures)

In the meantime, on 8 May 1967, Gerry Davis wrote to Laithwaite to return his Dalek script and confirm

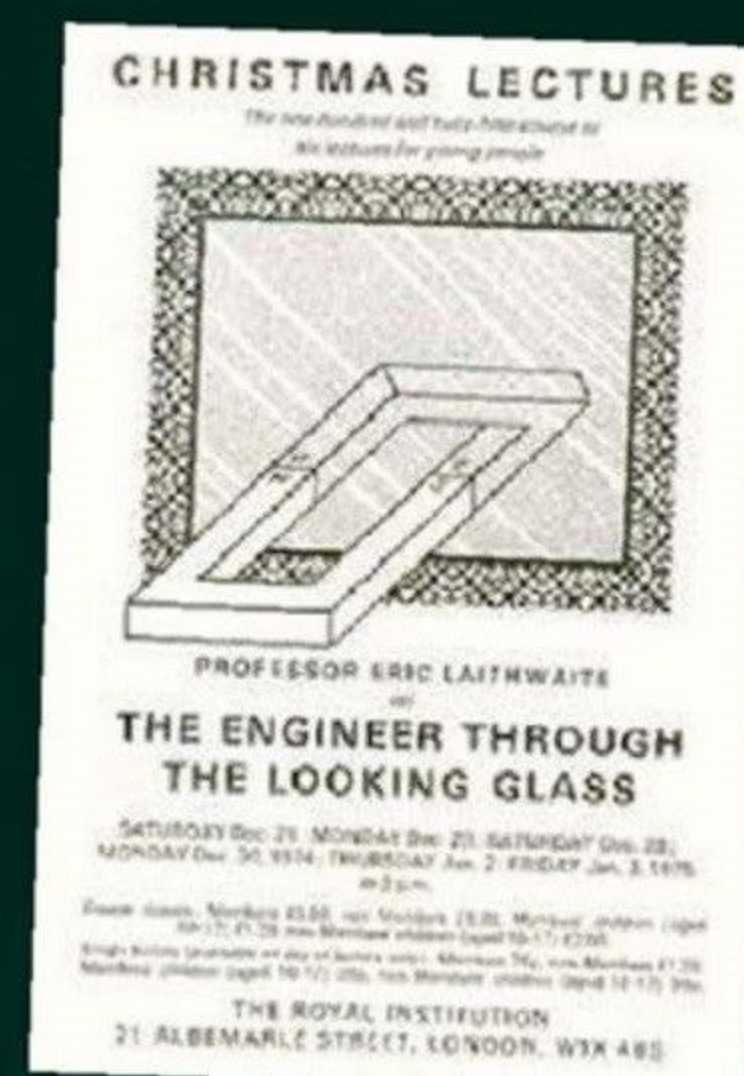
– as they had by now discussed – that the story couldn't be pursued further as only Terry Nation had the rights to use the Daleks. In fact, production was then under way on a seven-part Dalek story written by David Whitaker, commissioned after Nation instructed the BBC to write the Daleks out of *Doctor Who* for good.

Laithwaite's script clearly didn't inspire Whitaker's "final end" in 1967's *The Evil of the Daleks*, but surely there's something of Laithwaite himself in that story's eccentric scientist character, Professor Theodore Maxtible. The showmanship, the delight in new discovery, the sense of danger in his experiments – all are reminiscent of the Christmas lectures that were being broadcast just as *The Evil of the Daleks* was formulated. The fact that Maxtible is not in Whitaker's original outline, dated 4 January 1967, might indicate he was a later suggestion by Davis as story editor – recalling, perhaps, that enjoyable trip to Laithwaite's laboratory and the extraordinary linear motor on which Davis might have played 'trains'.

DWM

Below: A pamphlet for Laithwaite's 1974 Christmas lectures, *The Engineer Through the Looking Glass*.

Bottom: Marius Goring as Professor Theodore Maxtible in *The Evil of the Daleks* (1967).





Son of Doctor Who

Mark Troughton describes what it was like growing up with one of the best-known actors on 1960s television...

Interview by **IAN WHEELER**



Mark Troughton chose a very different career from his famous father, Patrick. Mark is a pastor at York Evangelical Church, but is well aware of the enduring affection for his dad's portrayal of the Second Doctor. In fact

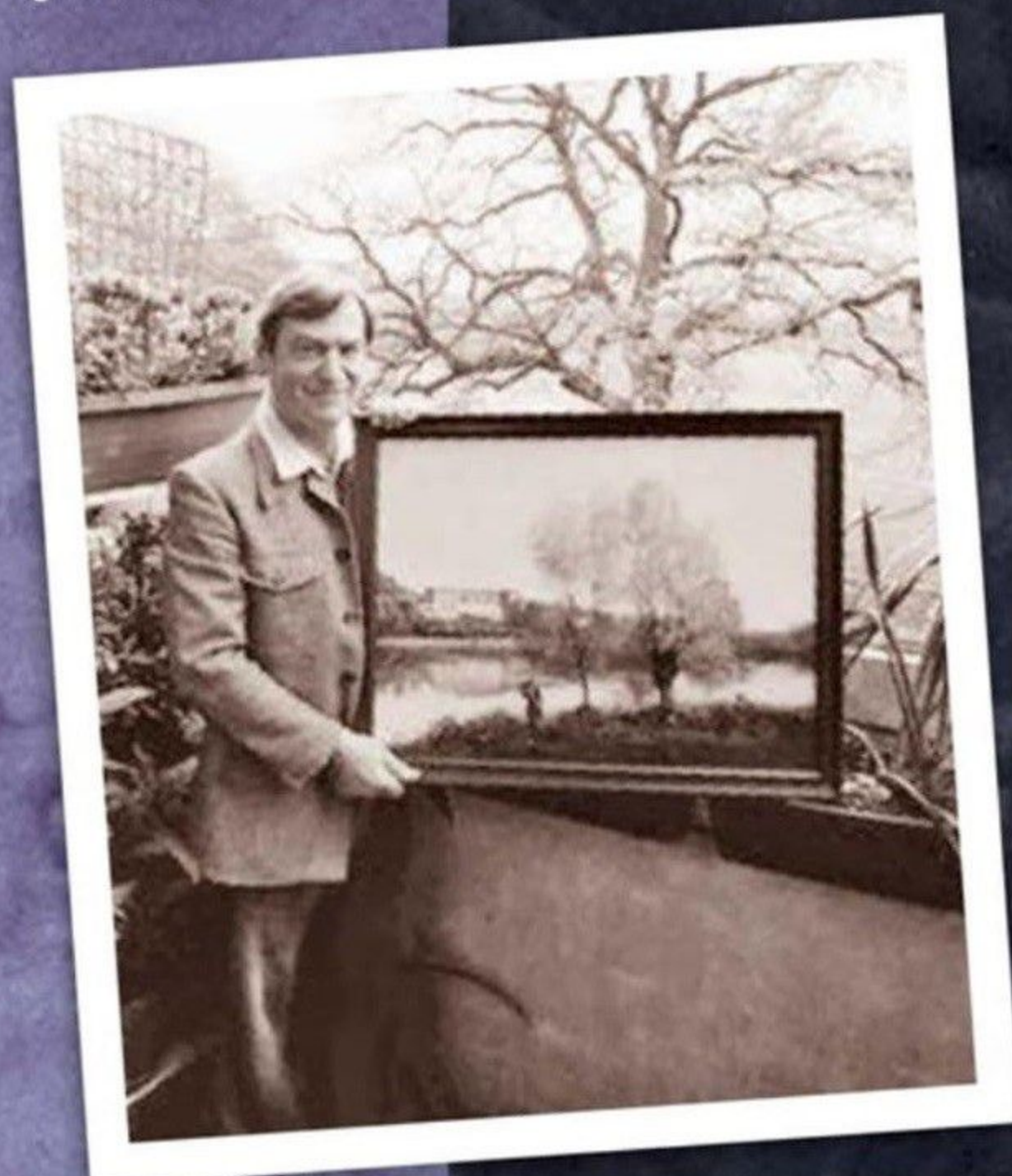
Mark's connection to the series is the ostensible subject of 'Son of Doctor Who', a talk he's given at numerous churches and evangelical events.

Mark was born in 1959, so by the time Patrick began playing the Doctor in 1966 he was old enough to realise that his father did something rather unusual for a living. "I was just starting at Latymer School in west

Above: Patrick Troughton's son Mark. Photo © Ian Wheeler.

Right: Patrick Troughton took over the lead role in *Doctor Who* from 1966's *The Power of the Daleks*.

Below: Patrick in 1981 with his own take on a landscape by the 19th-century artist Jean-Baptiste-Camille Corot. Mark recalls that his father enjoyed painting and loved to copy the great masters.



London,” he recalls. “There’s a prep department at Latymer, so it’s like pre-school – nine to 11 – and then you go into the secondary school, the upper school as it’s called. So, when I was in the prep school, that was when things were really beginning to take off. I was arriving at the height of Dad’s fame.”

Mark recalls that *Doctor Who* represented a switch from theatre to television for his father. “Apart from [the 1953 BBC series] *Robin Hood*,” he says. “I think theatre is just exhausting because you’re having to project and it’s the regularity and the relentlessness of it. It depends on your preferences as a personality. My half-brother David, he’s been in theatre and still is in theatre. He does telly as well, but his main bread and butter has been doing Shakespeare at Stratford.”

Before rising to prominence in the theatre, however, Patrick had another career altogether. “Dad was in the Navy in the war and was a captain of MLs – motor launches – off the Norfolk Coast, patrolling and rescuing ditched American pilots in the North Sea. So he’d been in that position of leadership. That carried over and people warmed to him. People looked up to him and respected him; he had that sort of

charisma. Whenever they were rehearsing in some scout hut in south London or wherever, he had that sort of attractiveness about him that people warmed to. He was very gregarious and had a mischievous sense of humour.”

A 2011 biography by Mark’s other half-brother, the actor Michael Troughton, revealed a less endearing side to Patrick. “He was a shocking ladies’ man as well,” says Mark. “Which is really desperately sad.”

Thankfully, in the late 1960s the only double life that Mark was aware of was his father’s portrayal of the Doctor. Did he ever see an episode of the series being recorded? “There are lots of snippets, moments with Dad at the studios and out on location, that I enjoy thinking about. I remember going to Wales [for the filming of 1967 story *The Abominable Snowmen*] and seeing a Yeti drinking a cup of tea with its head off! This tiny head poking out of this huge costume. And gravel pits in Dorset. Gravel pits seemed to be the in-thing because they look like moonscapes. I was young and it was a bit of a laugh, although I spent most of the time just hanging around watching people

getting cold. It’s not as glamorous as it’s cracked up to be.

“My favourite story was – is it the Toymaker?” he asks. Does he perhaps mean 1968’s *The Mind Robber*? “Oh, maybe *The Mind Robber* – where you think of your fear and it actually appears. I thought that was genius, that concept was just brilliant. And it didn’t require lots of special effects, it was just psychological. I thought that was superb. I really enjoyed that.”

Does Mark remember the 1960s as a special decade? “Not really,” he says. “I was too young to be ‘in’ it. The 70s was more my era. But my tastes in music weren’t very mainstream. I’ve always →



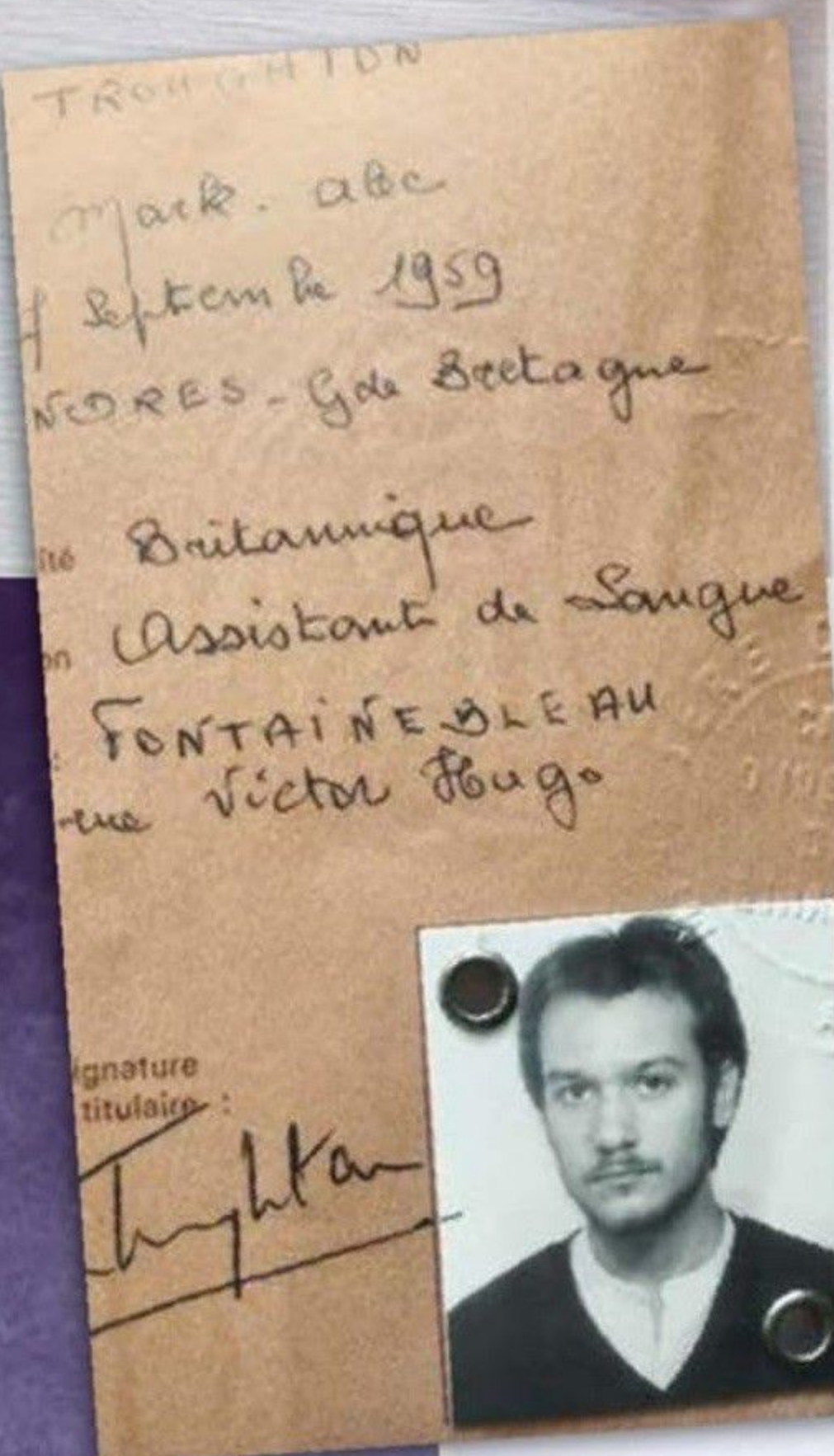
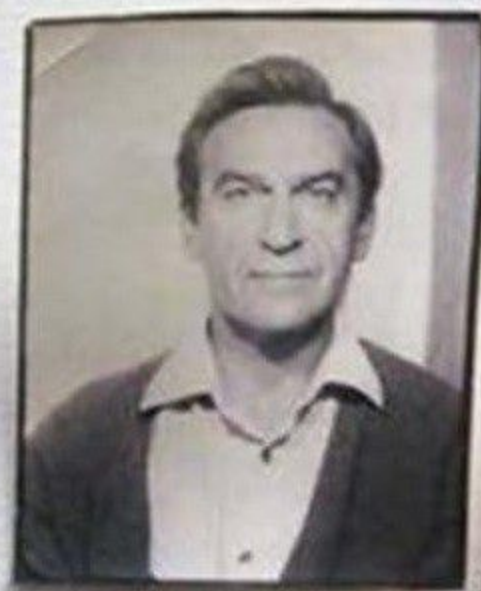
Above: Mark (far left), Jane and Peter join their father on holiday in the mid-1960s.

Below left: In September 1967 Mark visited his father on location while he was filming *The Abominable Snowmen* at Nant Ffrancon Pass in Gwynedd, Wales.

Below right: Troughton promotes the six-part BBC series *Robin Hood* at a photo shoot in London’s Battersea Park on 4 March 1953.

“People looked up to him and respected him; he had that sort of charisma.”





“Dad used to think I’d be a very good scriptwriter, but it wasn’t to be.”

→ liked classical, thanks to Dad. He was a great lover of Bach.”

Mark recalls that it was his mother, Ethel, who persuaded

Patrick to accept the role of the Doctor – largely because the salary would help to pay their children’s school fees. Three years later it was reportedly pressure from Ethel that convinced Patrick to step down. “I think the main reason he packed it in was because it was just getting too much,” explains Mark. “The stress and the exhaustion plus the famous ‘Patrick Troughton rule’, which is now an established thing in acting – after three years move on, otherwise you’ll get typecast. That was reason number one. But Mum saw that Dad was really under a lot of stress. There were a lot of episodes and it was gruelling.”

How did the young Mark feel about another actor taking over his father’s role? “I remember meeting Jon Pertwee at Television Centre,” he says. “He rocked up on this huge motorbike, all clad in leather. He was a likeable guy. Dad and

Jon got on really well. They were friends and they were always mucking about. Peter Davison and Dad were best pals as well. They just seemed to click.”

Unlike his half-brothers David and Michael, Mark never pursued an ambition to become an actor. “I fancied becoming a director and it got as far as arranging an interview at the Beeb with Jimmy Cellan Jones [Head of Plays from 1976 to 1979]. I went up to Television Centre and we chatted. He said, ‘What’s your plan for the future?’ I said, ‘Well, I thought I’d finish my A-levels, go to university, do an English degree and then try to slot in at assistant floor manager level.’ He shook his head and said, ‘That’s not the way you do it. You need to start at the bottom, learn all the tricks of the trade and work your way up, because unless you do that you won’t understand why they do things the way they do.’

Mark studied modern languages at university, and this steered him in a different direction. “I became a languages teacher, which interestingly was something that Dad had toyed with – teaching, not languages. But maybe teaching English...

he might have done that had things been different. Dad used to think I’d be a really good scriptwriter, but it wasn’t to be. Someone had other plans for me!”

Which brings us to Mark’s current role as a pastor. Does he feel that the Doctor acts in a fundamentally Christian way, even though the character has never expressed any explicit interest in religion? “Yes, he’s a hero, an anti-hero in one sense. He’s very unorthodox, but he is a saviour figure. He’s involved in thwarting evil and saving people from the mess they’re in – so, yes, there are overtones of that. But then again, you find that in thousands and thousands of stories. They’re all echoes of the one great story of rescue.

“Good versus evil is a winner,” he continues. “We’re fixated with this idea that there’s such a thing as evil and such a thing as good – and that there’s such a thing as justice. Where does that sense of morality come from? Is that a construct or is that something which is built in, hard-wired into us? I would argue that it’s wired into us. And *Doctor Who*’s just another reflection of the fact that to be human is to know that there is darkness and light. Not only out there but also inside us.”

Mark feels his father would have been delighted at *Doctor Who*’s continuing success.

“I think he would have been astonished that it was voted the most popular BBC drama [as part of a national poll in 1996]. And it cuts across all age groups. I do *Doctor Who* talks in churches up and down the country. It’s so interesting. You’ve got the ‘grey hairs’ in the audience and then you’ve got the really young, younger than teens, who are just besotted with it. It’s a real cross-generational thing. But then I guess that’s a testimony to its appeal.”

What would his father have made of the first female Doctor? “No problem at all. He wouldn’t have been stuffy about it.”

Does Mark like other science fiction? “Funnily enough, Dad and I used to love watching *Star Trek* – the 60s era, with William Shatner and Leonard Nimoy. It was just wonderful, really good, and I think from a philosophical point of view it’s very engaging. It’s bright, intelligent stuff. With a lot of the stuff that’s pumped out these days, you’re thinking, ‘Go back to [Gene] Roddenberry and learn a few things.’ So yes, I’m a great fan of *Star Trek* but I’m not a big sci-fi buff at all. I’d much rather be watching a Scandi-noir than some science-fiction movie. Space just seems to leave me cold, actually.

“I suppose that’s a strange confession for a Time Lord’s son,” he says, laughing. “Space is black, it’s just a bit boring. There are no trees!” **DWM**

Top: A selection of family snaps from Mark’s collection. Mark can be seen in the top right photo, sitting next to his father.

Above: After graduating from university, Mark became a language teacher. Family photos © Mark Troughton.

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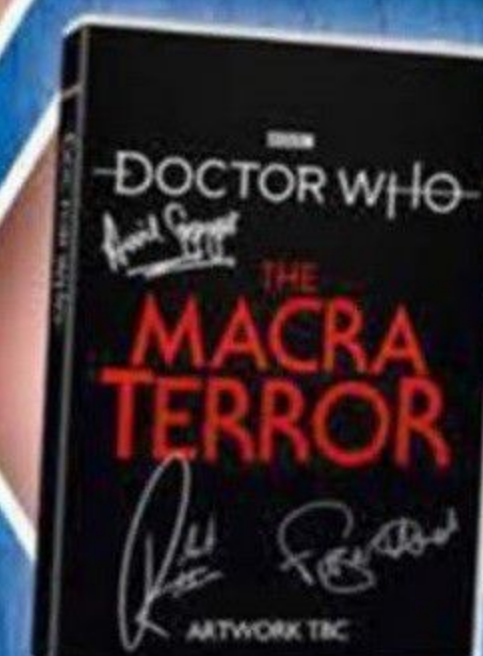
For the launch of "The Macra Terror", we will be joined in store by Frazer Hines, Avril Gaynor & Robert Ritchie, who will be signing copies of the DVD & Blu-ray*.

See bottom of this page for more details on this event.



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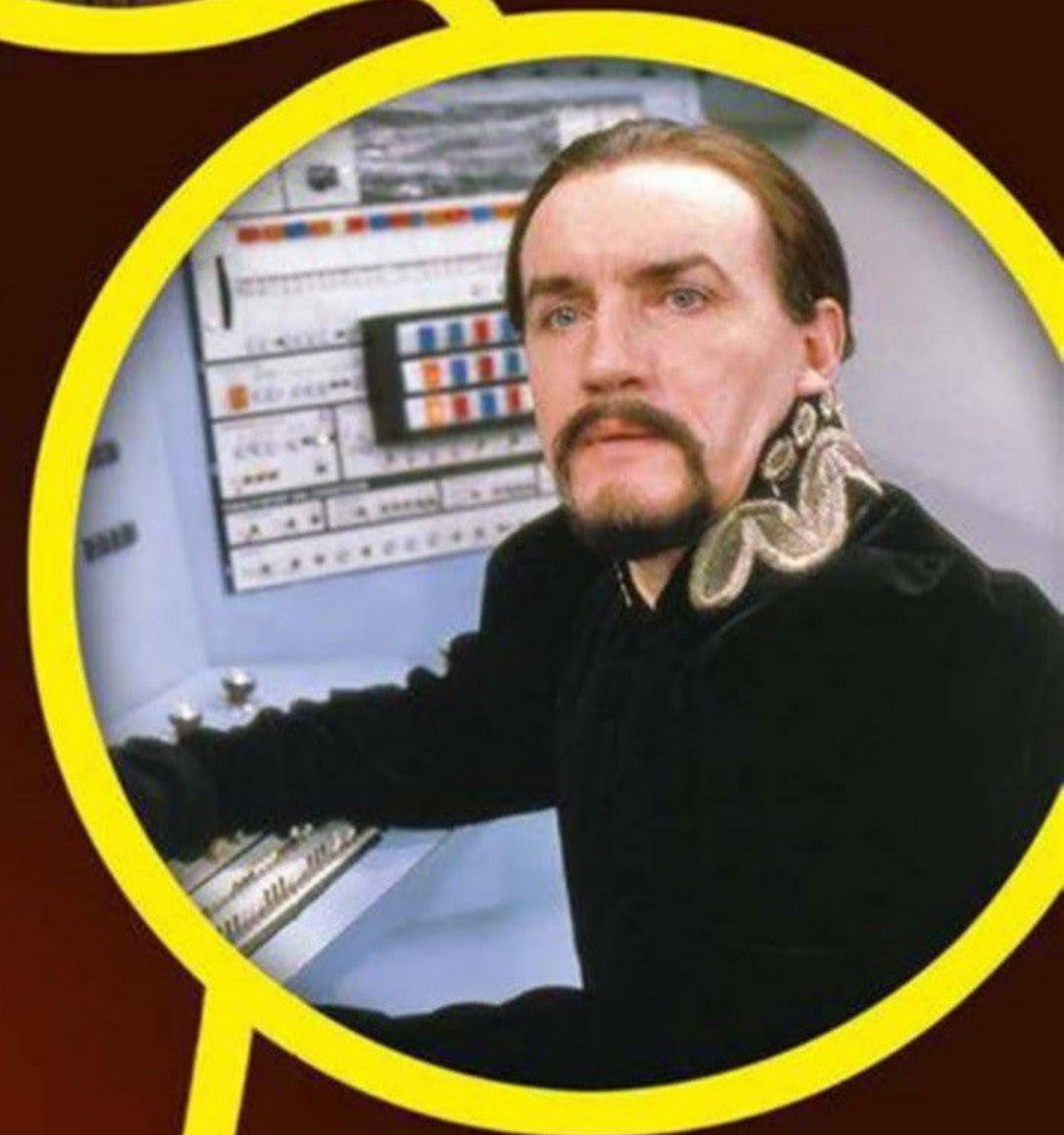
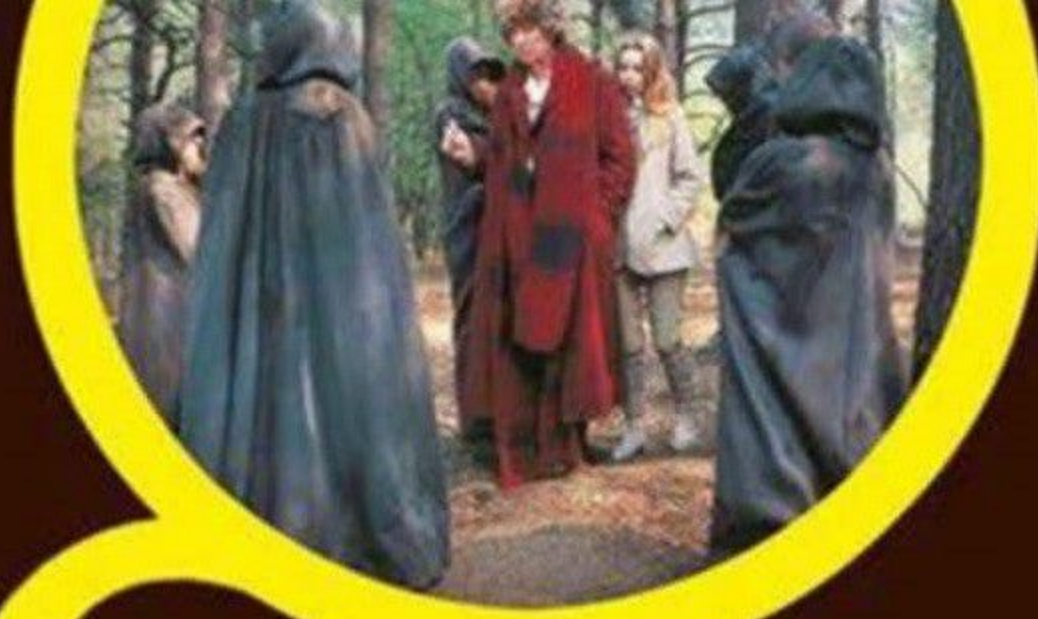
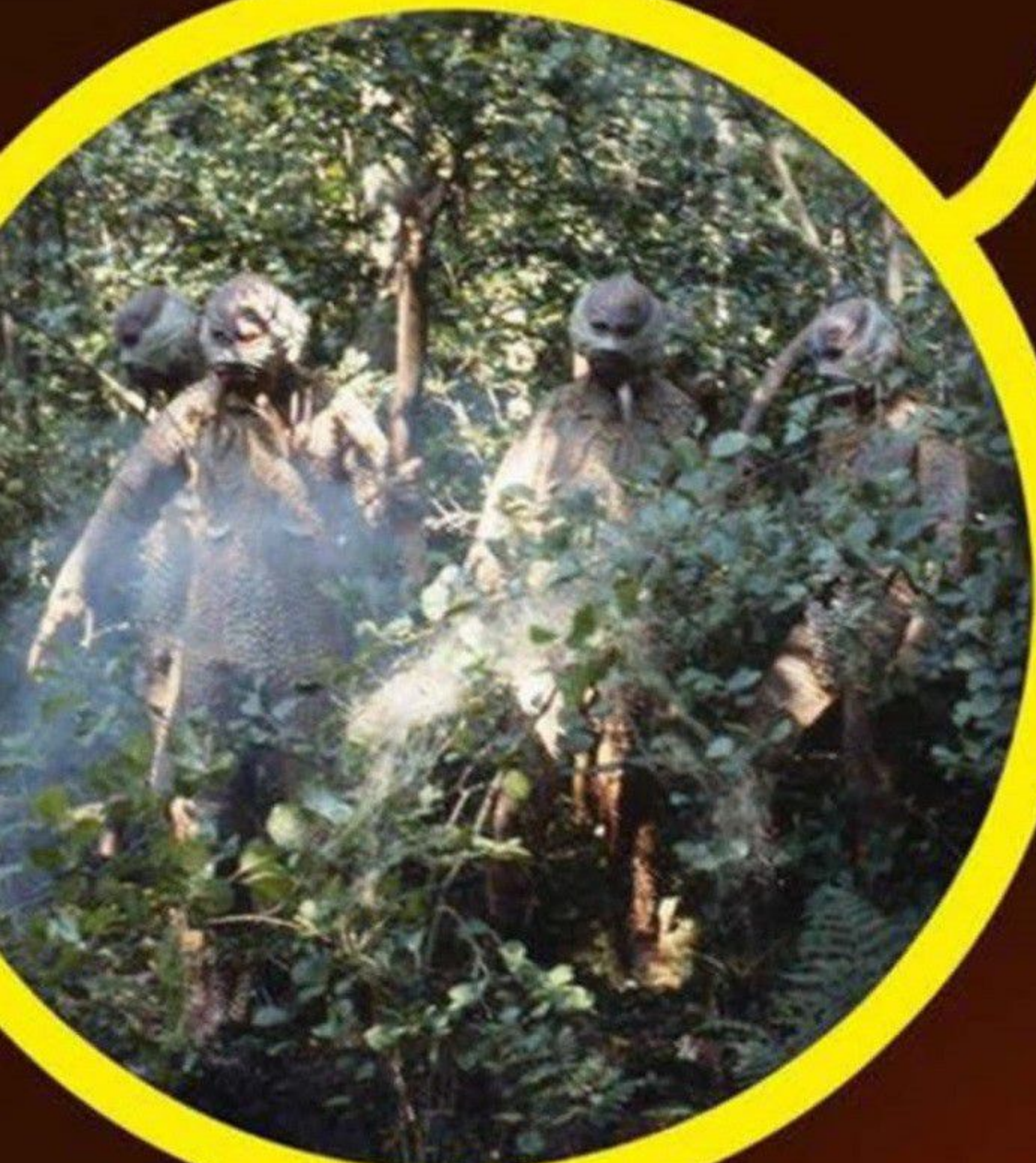


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WHO TELLS YOUR STORY



In the second part of a candid interview to mark the Blu-ray release of *Doctor Who's* 1980-81 season, former script editor Christopher H Bidmead recalls the day he almost made Terrance Dicks cry.

Interview by **BENJAMIN COOK**



My dad is what some people would call eccentric," 24-year-old Evie Bidmead wrote on her blog, *Bidmead Bites*, in 2016. "A great writer, computer brain and general know-it-all, he's special in many ways."

Isn't he just? Evie's dad is Christopher Hamilton Bidmead, the journalist, scriptwriter, former actor, master of the humblebrag ("I thought my old girlfriend, Helen Mirren, would make a good Doctor," Chris told us last issue) and all-round clever-clogs who, shortly before his 39th birthday, took over as *Doctor Who's* script editor for Tom Baker's final season. All this despite being a self-confessed 'hack'. (Last issue: "All the best writers are hacks," Chris humblebragged.)

Chris and his wife of 32 years, Ros, have two daughters together: Annie, 30, and the aforementioned Evie, who's now 27. In January, Chris turned 78. "You might suggest to your editor that he hold off our interview until he can run it as an obit," he teases, as we chat over coffee in his living room. "With a bit of luck, Ben, your word rate may have gone up by then." It won't have, I say. "Oh well," he replies, "in that case..."

To understand the man that Chris had become by the time he landed the *Doctor Who* gig, I want to find out more about his formative years. "It's the haunt of my youth," he says of this part of north London, "in the sense that I lived, as a boy, in Hampstead Garden Suburb." But he was born in Bolton, Lancashire, in January 1941. "The bombs were not falling heavily enough for my father," he explains, "so we moved to London."

Chris never knew his mother ("I think I was about two when she left; I really know nothing about her") and he doesn't hold his father, who raised him, in high regard. "Divorced from my mother since the war. Not sure he deserves

a namecheck. I grew up in spite of him. He was also a part-time journalist, who evangelised the cause of federalism – the European variety – and world government, movements promoted by, for example, [the philosopher and radio personality] CEM Joad, who my father persuaded to be my godfather."

After prep school – Sizewell Hall, a 'progressive' boarding establishment on the Suffolk coast – Chris attended Highgate School in north London and then earned a scholarship to RADA. "I wanted to be a movie star," he says. It wasn't to be. But he did appear in rep at Birmingham and Bristol, toured universities with the Portable Theatre Company ("half a dozen of us crammed

terrible script!' The crew got fed up with me. They said, 'Listen, if you think you can do better...' So he gave up acting and started writing radio plays instead.

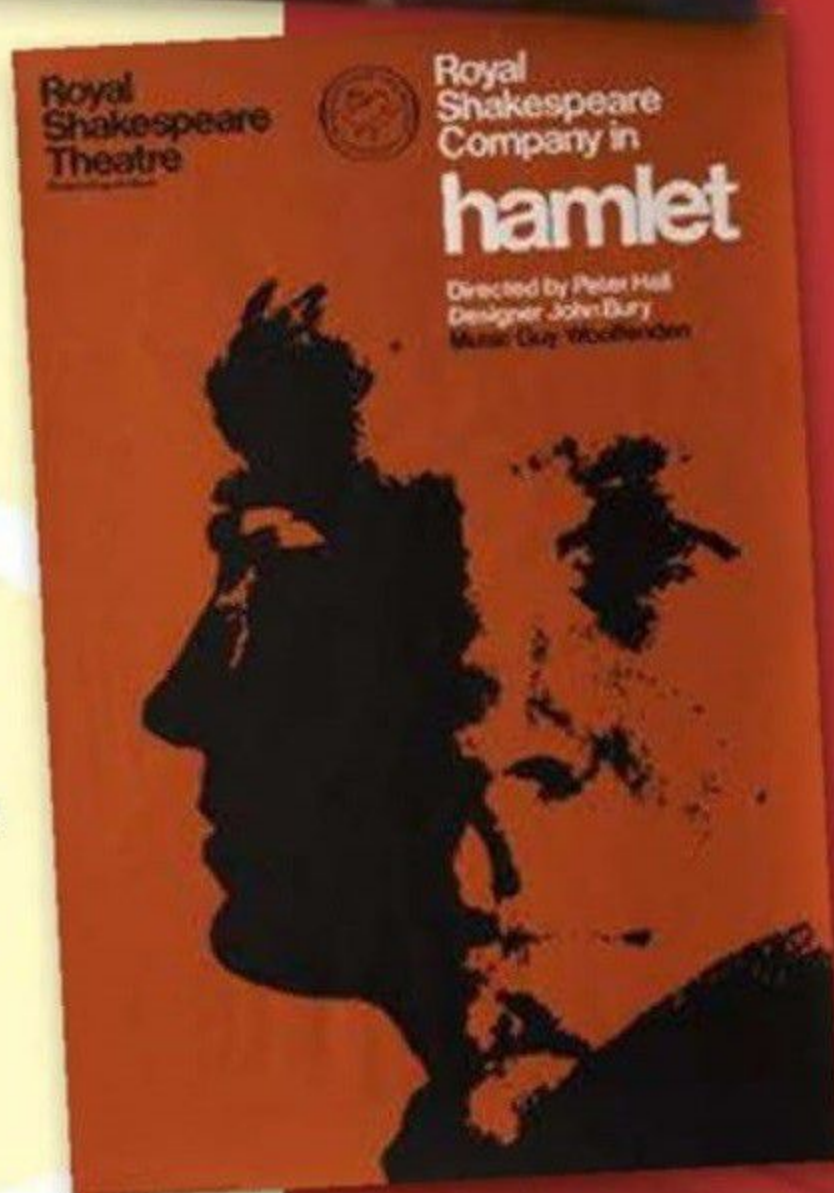
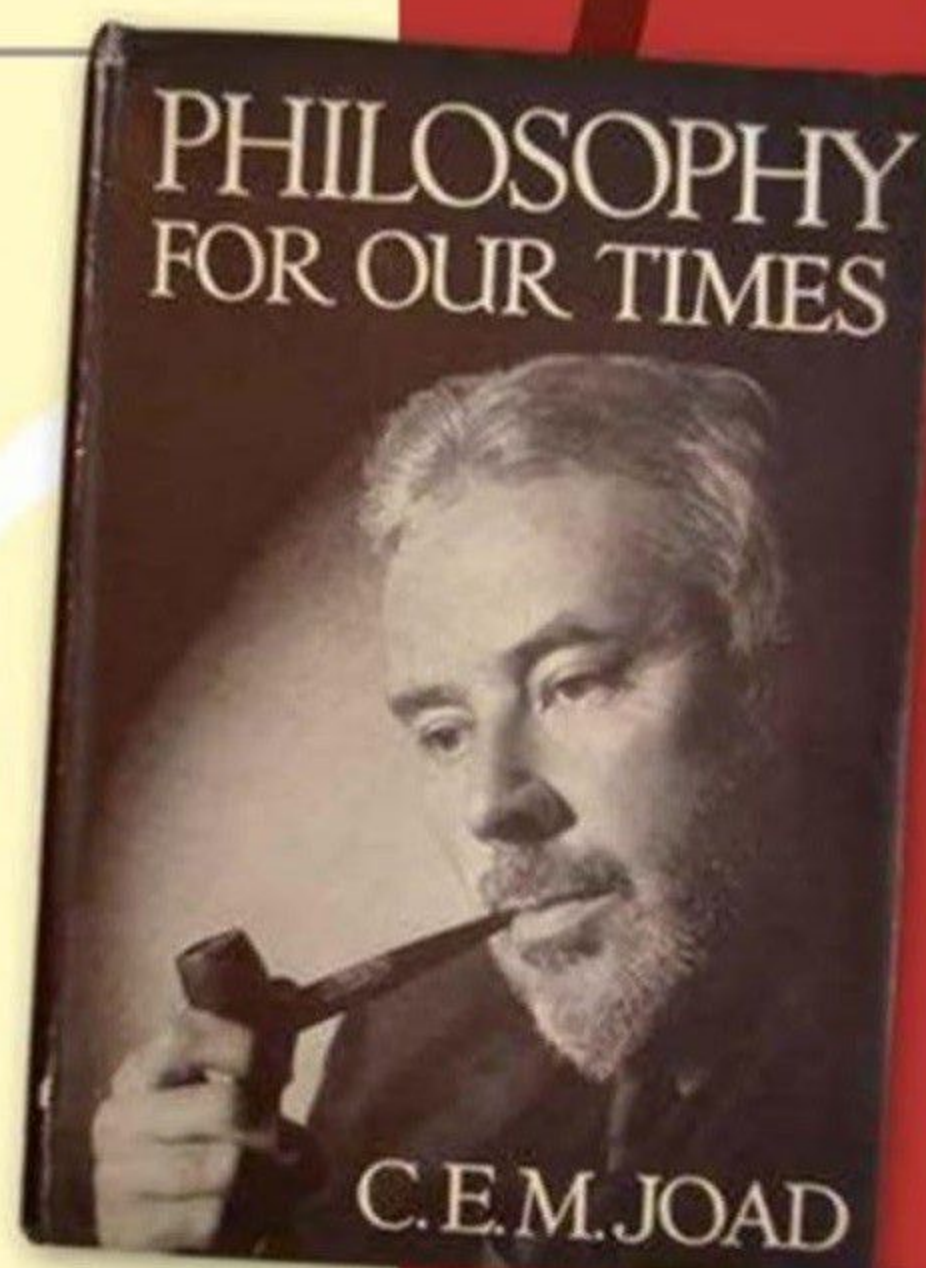
Chris sounds like he was a very angry young man back then...? "If you're completely sanguine and happy, you've got no business writing," he replies, "and why would you want to? My problem at the moment is that I'm happier than I've ever been. One of my chief assets as a young writer was that I was a miserable git." What was making him so miserable? "Oh, life. Everything. The fact that my genius wasn't understood, particularly by girls. Yes, all kinds of things. If you're in that mindset, you have no trouble finding things to make you miserable."

That's when he wrote *The Joke About Hilary Spite*, a six-part serial for radio. "I was in the depths of despair at this stage. My nadir. I thought, 'This whole thing is rubbish. I don't want to

"I WAS AWFUL TO WORK WITH. I WAS ALWAYS COMPLAINING: 'WHAT A TERRIBLE SCRIPT!'"

into a van"), won some minor TV roles and joined the Royal Shakespeare Company ("Oh, the prestige..."). By the end of the 1960s, he was acting in three plays a week for BBC Radio. "I found that really stimulating, but most of the plays were rubbish," he says. "And I was awful to work with. I was always complaining: 'What a

be here anymore.' But I had this pile of pages in the corner of the room. I'd finished the thing. I thought, 'Well, before I end it all, I'll just take this whole wodge of stuff and bung it at BBC Radio.' So I dumped this thing, *Hilary Spite*, on the BBC. I thought, 'There you are. Have it or don't.' And thank God they commissioned it. That sort of brought me back to life." *The Joke About Hilary Spite* aired on Radio 4 →



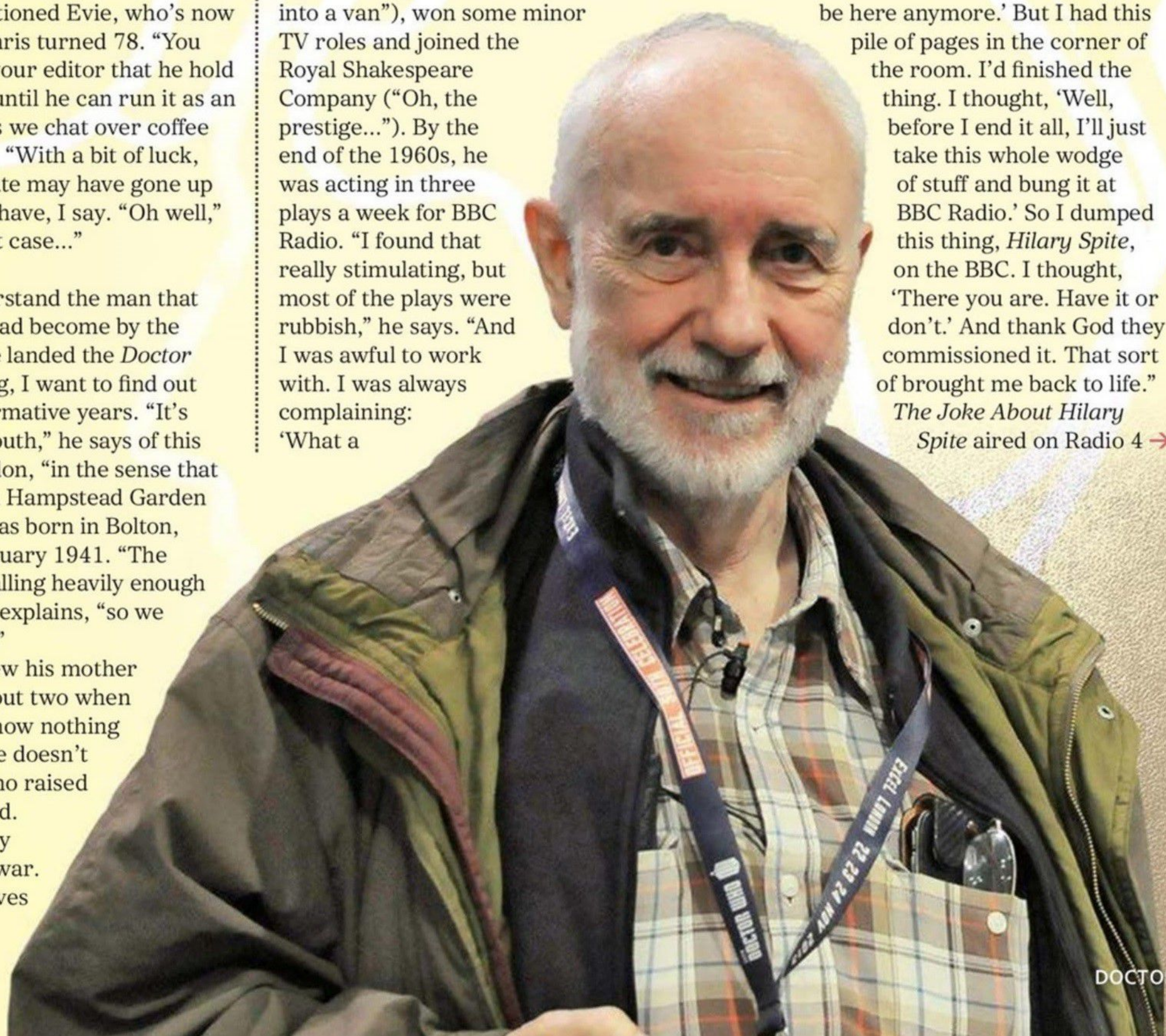
Opposite page clockwise from bottom left:

Images from some of the *Doctor Who* stories script-edited or written by Christopher H Bidmead: Martin Fisk as Vargos in *The Leisure Hive* (1980); Tom Baker as the eponymous Meglos (1980); Marshmen in *Full Circle* (1980); the Doctor (Tom Baker) and Romana (Lalla Ward) in *State of Decay* (1980); the Melkur (Graham Cole) in *The Keeper of Traken* (1981); the Master (Anthony Ainley) in *Logopolis* (1981); the Doctor (Peter Davison) and Mergrave (Michael Sheard) in *Castrovalva* (1982); and the Doctor and Norna (Lesley Dunlop) in *Frontios* (1984).

Top: *Philosophy for Our Times*, one of many books written by Chris' godfather CEM Joad, was first published in 1941.

Above: The programme for the 1966 RSC production of *Hamlet*, in which Chris played Fortinbras.

Left: In 2013 Chris was a guest at the *Doctor Who* Celebration held at London's ExCeL Centre. Photo © Helen Solomon.



Christopher H Bidmead

Right: Kassia (Sheila Ruskin) asks for help from her worried husband, Tremas (Anthony Ainley), while Adric (Matthew Waterhouse) and the Doctor look on in Part Two of *The Keeper of Traken*.

Right inset from above: Terrance Dicks, the writer of *State of Decay*, and Johnny Byrne, the writer of *The Keeper of Traken*.

Below left: Matthew Waterhouse as Adric in his first televised story, *Full Circle*.

Below right inset: Janet Fielding as Tegan and Sarah Sutton as Nyssa in Part One of *Castrovalva*.



→ in June and July 1970. "Find it. Have a listen to it. It's quite good," says Chris. It focuses on the titular Hilary (played by Angela Pleasence), a 24-year-old woman of exceptional intellect who's chronically suicidal. But she's rescued: recruited into a spy agency that wants to use her computer skills for its own purposes.

Was Hilary based on Chris, perhaps? "*Hilary Spite* reflected my own state of mind," he confirms. "You know, young men are miserable people very often, and you can get to the point where..." He trails off. "I think *anyone* is liable to fall into a state of introspection where you suddenly realise that actually all this is rubbish, and the only way you survive is by constant distraction. I certainly

don't nurse regrets or worries about how I got to that point. The interesting thing, for me, is the journey out of it – and the discovery of the empowerment of that. That's what I remember, and that's the thing I carry with me. It was a turning point."

So, when Chris took over as script editor on *Doctor Who*'s 18th season: "I wasn't miserable by then. The *Hilary Spite* serial had happened some years earlier, so that had pulled me out of those deep, dark tendencies. I could cope with whatever life threw at me." Which

is just as well, because "it was a hell of a job," says Chris, though he concedes: "I made it more of a job than I probably should have. I rewrote much too much stuff. I was probably an absolutely lousy script editor, because I'm so possessive about these things."

S eason 18 comprises seven serials: 1980's *The Leisure Hive*, *Meglos*, *Full Circle* and *State of Decay*, and 1981's *Warriors' Gate*, *The Keeper of Traken* and Chris' own *Logopolis*, which we discussed last issue. Chris was shaping the season ("I was certainly doing that, yes"), reworking the other writers' scripts, often substantially ("On the whole, they let me get away with it"), as well as contributing his own...

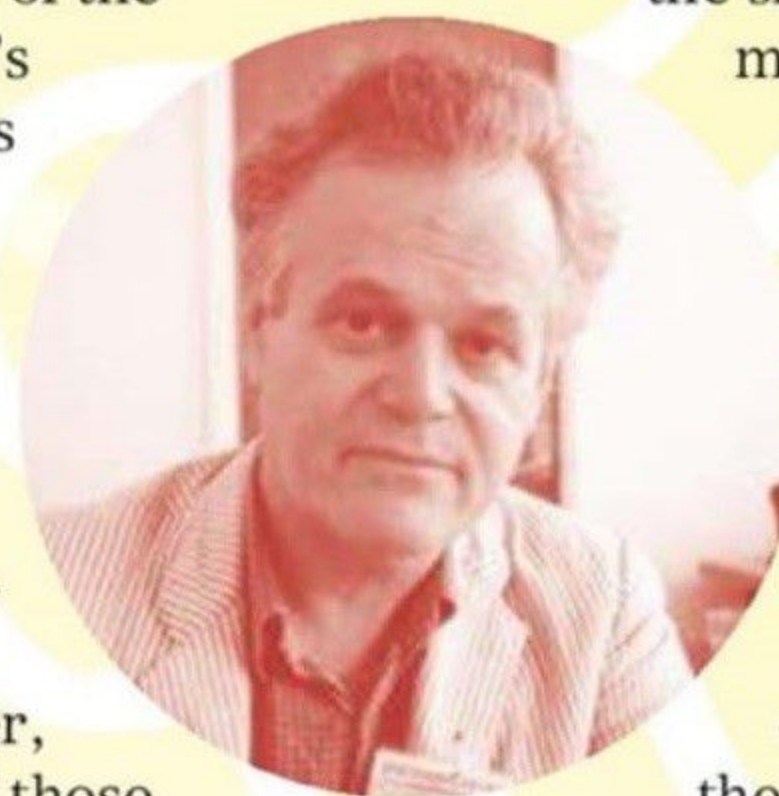
Doesn't the role of a 1980s script editor sound awfully like that of a modern-day showrunner? "The word showrunner wasn't current at all back then, but certainly John [Nathan-Turner, the producer] and I were running the show. And I was running it more than he was because, as far as scripts were concerned, John had minimal knowledge of what made a story."

But putting together his roster of writers, Chris says, "was like pulling teeth. When I took over, I set up in this office at the BBC and on the shelf were,

I think, two scripts. That's all. One of them was totally unusable..." This was probably *The Tearing of the Veil*, a Victorian-set supernatural serial by Alan Drury. "It was solid type. Every page was just full of stuff. So we had to bin that. The other was Terrance's script about vampires."

This was *The Vampire Mutation* by the show's former (1968-74) script editor Terrance Dicks, and it would eventually evolve into *State of Decay*. "But it needed so much work. So I started ringing around. I got Johnny Byrne [to write *The Keeper of Traken*], because I knew him of old. I didn't know he'd done *All Creatures Great and Small*. Or *Space: 1999*. I simply knew him as a poet in the 60s who I'd knocked around with in coffee shops."

"Chris is a genuine crank," Byrne told *Doctor Who Magazine* in 1990, "and I like cranky people. He's got a brilliant feel for words, and can bring a writer out of himself and help him make leaps." Chris' input included giving *Traken* its Elizabethan look, naming the character of Tremas and, to maintain continuity with 1976's *The*



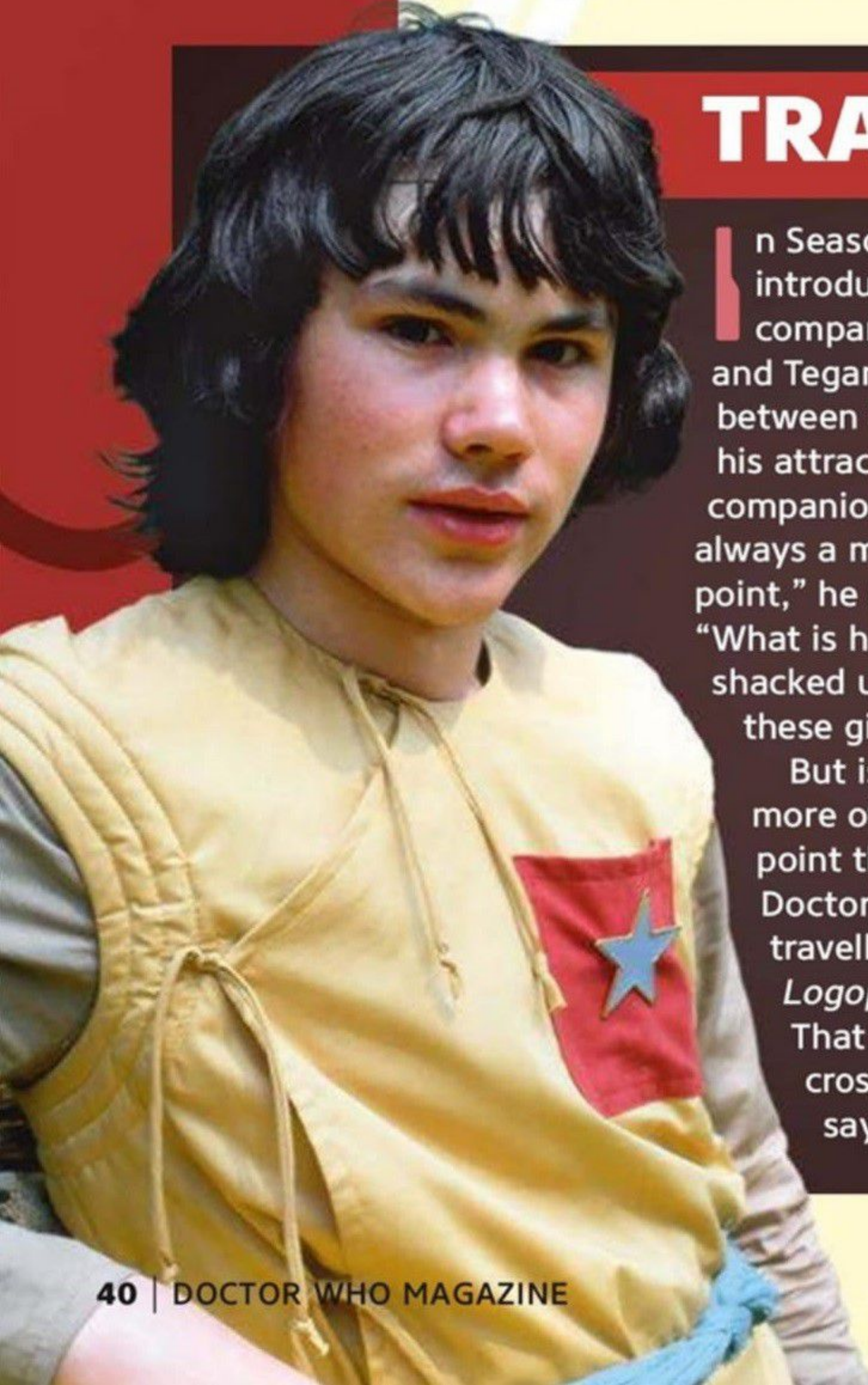
TRAVELS WITH ADRIC

In Season 18, Chris introduced three new companions: Adric, Nyssa and Tegan. "The relationship between the Doctor and his attractive female companions was always a moot point," he says. "What is he doing shacked up with these girls?"

But is it any more of a moot point than just the Doctor and Adric travelling together in *Logopolis*? "Really? That subtext had never crossed my mind, I must say. No, I enjoyed

creating Adric. I was very keen on this bright young mathematics genius whose name is an anagram of Dirac." Chris is referring to the Nobel Prize-winning quantum physicist Paul Dirac (1902-84).

"But then Matthew Waterhouse turned up," Chris continues, "and I think it's fair to say he's not one of the greater actors we've ever had. He was charming enough, but any sense of drama did rather stretch his capabilities, so you had to sort of write around that."





Left: The Lords of the Tower – Zargo (William Lindsay), Aukon (Emrys James) and Camilla (Rachel Davies) – prepare Romana for sacrifice to the Great Vampire in Part Four of *State of Decay*.

Above: The Tower, as seen in Part Two of *State of Decay*.

Deadly Assassin, disguising the Master's TARDIS as a grandfather clock. "The contributions that Chris made were definite enhancements," said Byrne.

"The other writer I tried was Nigel Kneale," says Chris. Kneale created Professor Bernard Quatermass, the heroic scientist who, since the 1950s, has appeared in TV, film and radio productions for the BBC, Thames and Hammer. "Because I absolutely loved *Quatermass* as a kid. I quaked in my boots watching *Quatermass*. So I rang up Nigel and asked if he'd write for *Doctor Who*. He was horrified. He said, 'Not in a million years would I write for that piece of tat.'"

Was that the general attitude towards *Doctor Who* from writers of Kneale's calibre at that time? "Yes – so it was very hard to get people. I went out and had some meetings with writers where I metaphorically waved bank notes at them to say, 'Look, guys, pull yourselves together. *This* is waiting.'"

Going back to Terrance's vampire script: Chris said it needed a lot of work...? "He'd written it before I arrived, and it didn't fit at all with what we were doing. It broke the fundamental rule that I thought about the show: that *Doctor Who* should not be an imitation of something else. I thought, 'Oh God, how can we make this work?' It was my idea to make the tower [in which vampires Aukon, Camilla and Zargo dwell] really a rocket ship. That seemed to me very much on the right lines, so we developed from there. I said to Terrance, 'This is first-draft stuff. Thanks very much. It's full of life and action. But I wonder if, in Scene 5, we could...?' And Terrance,

"I RANG UP NIGEL KNEALE AND ASKED HIM IF HE'D WRITE FOR *DOCTOR WHO*. HE WAS HORRIFIED."

almost in tears, said, 'But – but – then I've got to type it out all over again.' I said, 'Terrance, that's why it's called a rewrite!' *That's* what I was up against. He was a dyed-in-the-wool, old-school TV writer, and that wasn't what we needed."

"We had differing ideas on *Doctor Who*, even on little things," Terrance said in a 1998 interview with *DWM*, "but Bidmead was still a meticulous, hardworking script editor... We got through it OK... I used to do that sort of rewriting all the time – my hallmark as script editor was ruthless insensitivity – and I felt people must have been saying to him, 'Who do you think you are: Terrance Dicks?!'"

Chris continues: "My big idea for that season was, wouldn't it be wonderful if we could take aspiring young writers – enthusiastic young fans, who've got these wonderful ideas – and *pair them off* with people like Terrance, who've been writing for the BBC for a thousand years and know how everything's done? But I went to the BBC Copyright Department and they said, 'There's no way. We cannot write the contracts for that at all.'" He throws up his hands in despair.

"The closest we got was Andrew Smith [the 17-year-old who was commissioned

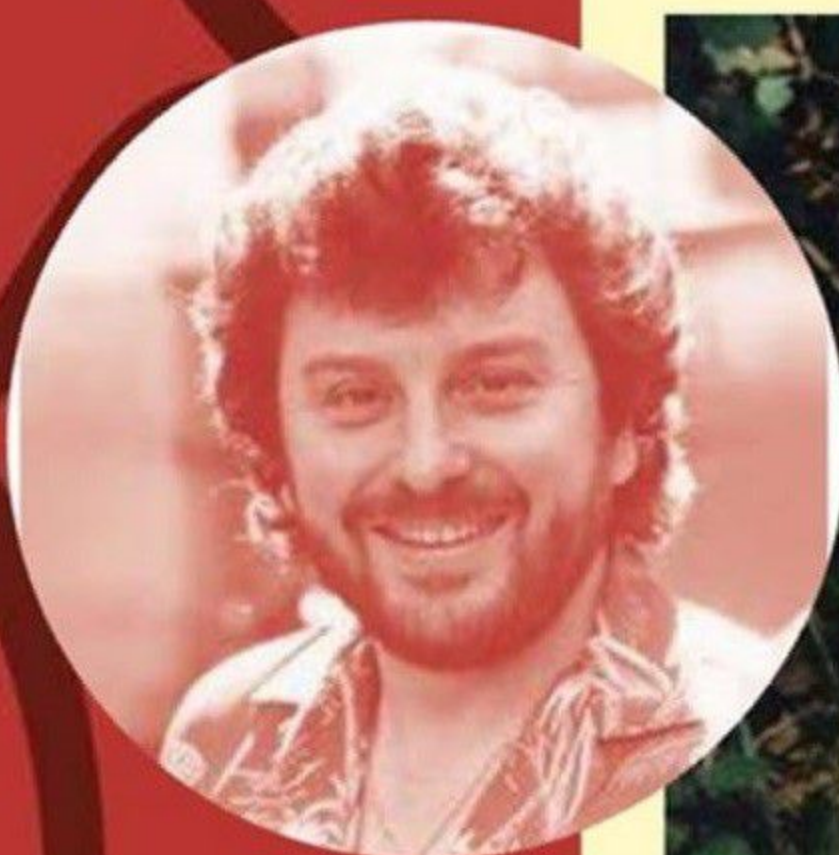
by Chris to write *Full Circle*], because I was then the old hack and Andrew was the bright new writer. He had really nice, fresh ideas and he was so professional about it. Unlike Terrance bursting into tears when I suggested rewrites, Andrew would go away and come back with what we'd talked about, and more. He's a very nice guy. He's had an amazing career since *Doctor Who*, with the Metropolitan Police. Fantastic stuff. I'm very jealous, because he's got so much wonderful material to write about."

By and large, did BBC bosses leave the *Doctor Who* production team to its own devices? "We weren't *completely* unsupervised," says Chris. "I mean, [then-Head of Drama] Graeme McDonald wrote a letter – I've got a copy of it somewhere – about one of my episodes, saying something to the effect of: 'We can't have any more rubbish like this from Chris Bidmead.'" This was on 5 January 1982, the day after Part One of *Castrovalva* – the Fifth Doctor's debut serial, written solely by Chris – aired on BBC1. "He absolutely leapt on the story," Chris adds. ➔



Above from top: Nigel Kneale, the writer of the *Quatermass* serials, declined Chris' invitation to write for *Doctor Who*; and teenage writer Andrew Smith on the set of his story, *Full Circle*, in August 1980.

Christopher H Bidmead



Above: John Nathan-Turner, the producer of *Doctor Who* from 1980.

Right: The new Doctor, in the zero cabinet and recovering from his regeneration, in Part Two of *Castrovalva*.

Below: As with the costume the Fourth Doctor wore in his final season, the Fifth Doctor's shirt had question marks on the shirt collars – much to Chris' dismay.



"I WANTED PETER TO BE A SLOW REVEAL, AND I THOUGHT THAT WAS A BRILLIANT WAY OF DOING IT – PUT HIM IN A BOX."

→ "You should have a word with John Nathan-Turner," McDonald wrote to David Reid, Head of Series and Serials. "*Dr Who* [sic] is too valuable a show to us to let its standard slip so dramatically... Chris Bidmead's script was not only unimaginative but it forced the action into the visually uninteresting Tardis [sic] for far too long... The spotlight the new Dr Who puts on the show makes this halting start the more embarrassing. I suggest we will have to monitor John's scripts and choice of directors more carefully in the future."

A bit harsh, no? "Well, fans have had problems with *Castrovalva* too," admits Chris of the Season 19 opener, which he started writing in March 1981, barely four months after vacating the script editor's post. "It has a very, very slow opening. We put the Doctor in a box [the zero cabinet]. A lot of fans talk about padding, but I did that quite deliberately. I wanted Peter [Davison] to be a slow reveal, and I thought that was a brilliant way of doing it – put him in a box. I was excited to be writing for a different actor and a new Doctor. I loved the way that Peter latched on to the nuances in the script.

"But we were burdened by JNT's 'wonderful' ideas involving celery [on the new Doctor's lapel]

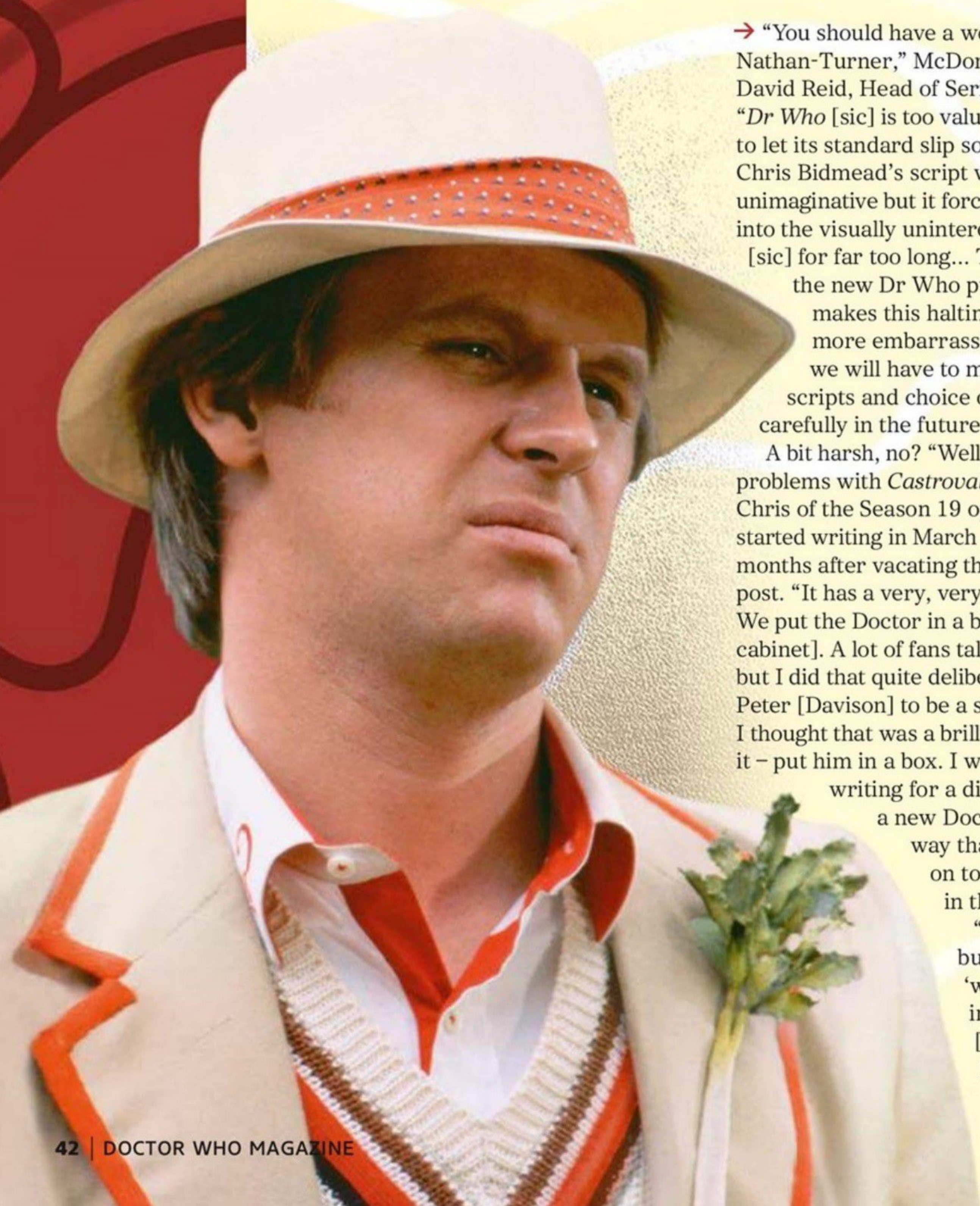
and – John's most heinous idea, which I think reveals his total misunderstanding of the show – the question marks on the collar [which had first appeared on Tom Baker's Season 18 costume]. The guy's name was *not* Doctor Who. It was the Doctor, and you didn't know who he was. The mystery was in the character, not the clothes. If my name was the Doctor, I wouldn't go around, except for the purposes of marketing stuff, wearing question marks. It was horrible. Completely horrible. It's like a burglar carrying around a bag marked 'SWAG'."

Didn't Chris ever say to John, "Maybe drop the question marks"...? "I did! I'd say, 'This is wrong. This is not *Doctor Who*.' And I'd explain to him, as I've just explained to you, but he didn't understand. He was more interested in the merchandising possibilities. No, John thought he was doing a good job, and I thought he was screwing up the show. But there you go. There was a lot of creative tension."

Did Chris have *any* good days working with John? "Are we talking mornings or afternoons?" You mean, before lunch or after lunch? "Well, because those guys – I mean Nathan-Turner and a bunch of producers – drank eight pints of beer at lunchtime. Eight pints each, regularly. So after lunch the door [to Nathan-Turner's office] would almost certainly be shut and, er, you didn't bother him." Did Chris ever join in the drinking? "No, I couldn't. One pint of beer was as much as I could take."

But in the mornings, at least, "John was very good at being the companionable, very nice chap to chat with. Even though he was chain-smoking while he chatted. He smoked endlessly. Even in the control room, under a big sign that said 'NO SMOKING'. That got to be pretty unbearable. Not very nice at all. Also, John was very starstruck. He wanted to be around the stars. That was a very important part of it for him – one of the real perks of the job. He'd be recruiting the big names, rather than finding absolutely the right actor. But also John was very, very useful for knowing his way around the BBC. Without him, I would have been completely lost. He knew, extraordinarily deeply, how the BBC worked."

Was tension with the producer the reason Chris quit as script editor after just 12 months? "I had a sense that, although I loved the job, what I was doing actually wasn't respected by people like John," he considers, "and certainly not by people like Tom Baker [see last issue]. This was part of my arrogance, I suppose, as a young man, but I wanted more respect. It was a one-year contract. At the end of it, they wanted me to stay on, but I thought, 'How can I best ask for this respect? Ask for more money.' So I said, 'Now that I've discovered



COME IN, NUMBER 19

Before he left the *Doctor Who* script editor's job, Chris commissioned four Season 19 serials. *Day of Wrath* (later retitled *Four to Doomsday*) was written by Terence Dudley, who had directed *Meglos*, and it was joined by Christopher Bailey's *The Kinda* (retitled *Kinda*), *Plague Rats* (retitled *The Visitation*) by Eric Saward, who would become Chris' successor as script editor, and *Xeraphin*

(retitled *Time-Flight*) by Peter Grimwade, the director of *Full Circle* and *Logopolis*.

Chris also commissioned *Project Zeta-Sigma*, intended as the Fifth Doctor's first serial, from *Meglos* writers John Flanagan and Andrew McCulloch. Early in 1981, however, *Project Zeta-Sigma* was dropped, and Chris was commissioned to – rapidly – write its replacement, *The Visitor*, later retitled *Castrovalva*.



Far left inset: Four writers commissioned by Chris when he was the script editor of *Doctor Who* – Terence Dudley, Christopher Bailey, Eric Saward and Peter Grimwade.

Left: The Doctor is confronted by Shardovan (Derek Waring) in Part Three of *Castrovalva*.

Below right: After stunning the Tractators, the Doctor and Mr Range (Peter Gilmore) attempt to free Plantagenet (Jeff Rawle) from the drilling machine in Part Four of *Frontios*, Chris' last televised *Doctor Who* script.

Below left inset: Chris' *The Hollows of Time* sees the Doctor (Colin Baker) encounter the Tractators once more. Originally commissioned for TV in 1985, the story was eventually realised as a full-cast audio drama by Big Finish and released in February 2010. It remains available to buy from bigfinish.com

what the job *actually* is, I'd like 30 per cent more money.' I didn't need it – the money was handsome enough – but I thought this was a way of measuring [how valued he was]. But they said, 'We can't possibly do it.' So I had to quit. But I wasn't sorry to leave. Particularly as Eric [Saward, Chris' successor] was happy to commission me for other stuff."

Was it odd writing *Castrovalva* and 1984's *Frontios* for a *Doctor Who* script editor who wasn't Chris himself? "Er, well, I think Eric wasn't as good a script editor as I had been. I don't think he was as good a writer either. That shouldn't matter, of course." He pauses. Rethinks. "No, correct that: he may have been a *better* script editor, because I was not a good script editor. I was a rewrite guy. But I still think I was a better *writer* than Eric was. I was more enquiring about the material. I dug deeper and worked harder on scripts than Eric ever did or was inclined to do. But it shouldn't have been – and it wasn't – invidious writing for Eric."

With its body horror and grim, militaristic society, Season 21's *Frontios* – one of the strongest serials of Davison's final year – feels quite different to Chris' previous two *Doctor Who* scripts. "Well, I didn't want to write the same stuff, or even the same texture, over and over again," he says. "I was always looking for a better way of doing things. In fact, there were two other stories that I was commissioned to write, and was paid for, but were never done because they didn't work in John's terms." Both were for the Sixth Doctor. *The Hollows of Time*, featuring the Master and the Tractators – the woodlice-like monsters from *Frontios* – was slated for the 'original', abandoned Season 23, finally getting a release as a Big Finish audio play in February 2010. The other story

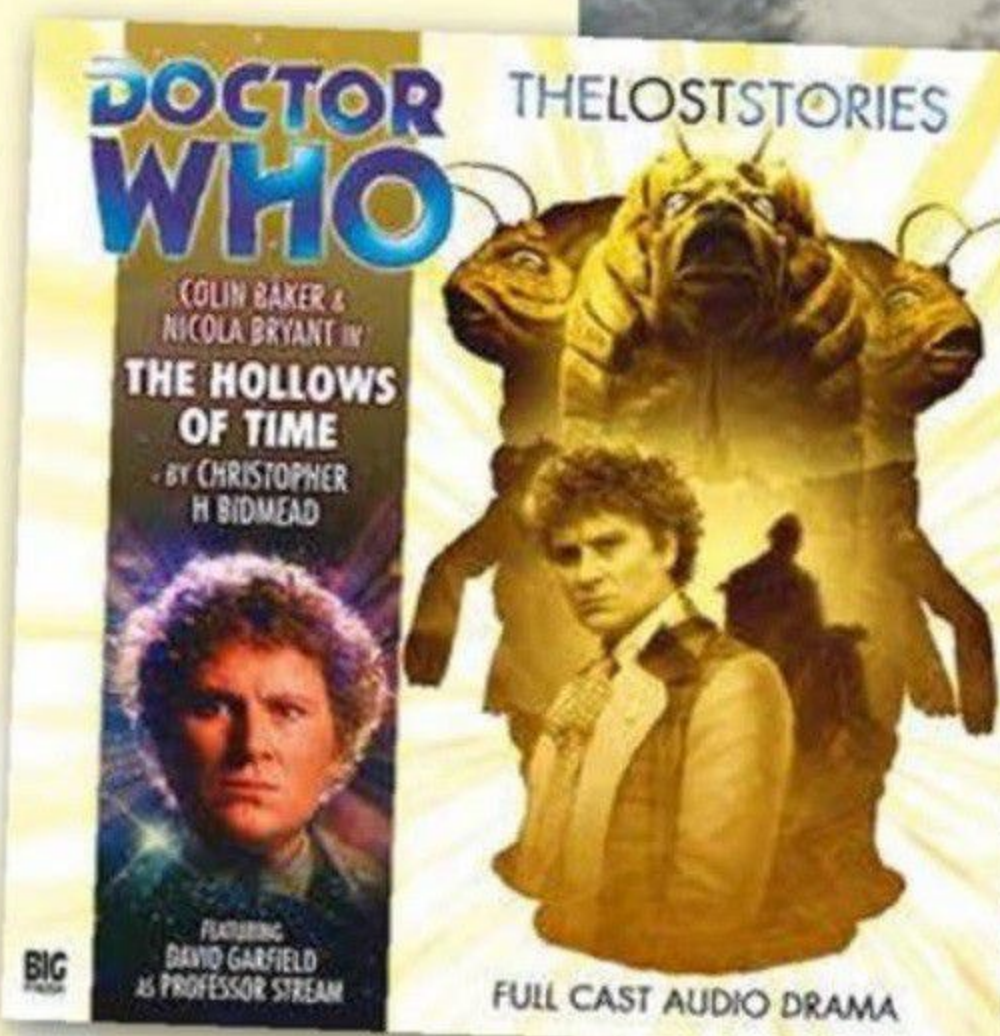
was *Pinacotheca*, which at one stage was earmarked as the third segment of 1986's *The Trial of a Time Lord*.

Does Chris think he's underrated as a writer? "Oh God, no. That's never occurred to me. I've always thought of myself as wildly *overrated*, as a matter of fact." He must be proud of his *Doctor Who* work, though? "Thanks to the fans, I *have* managed to develop a sense of pride about that body of work I did on *Doctor Who*. I look back on it and I think, 'Why the hell have I not done anything as good as that since?' Not in a sad way, but I do see *Doctor Who* as a sort of high spot. I mean, it paid for this house. You know, nothing else I've done in the past or since, great as it may have been, has ever come near to that. So I bless the day Barry Letts [Season 18's executive producer] offered me the job, and all respect to John Nathan-Turner for agreeing to hire me.

"And I realise now," Chris adds, "that, although I was amazingly possessive of the show when I was, as you say, virtually a showrunner of it, I was quite happy to let it go when I quit. I felt that I'd successfully defined it, and whether or not other people wanted to pick up that definition was up to them. I stopped feeling possessive of it, I passed it on to Eric, and then Eric was doing Eric's thing with it. I'm not even sure I watched much of the show after that – which speaks to my argument of having been just a hack, a hired hack, coming in, doing the best possible work I could, then getting out and getting on with something else. How else would you define a hack writer?"

Whereas Eric stayed on, and stayed on, and stayed on, didn't he? And complaining the whole time, as I understand it..." **DWM**

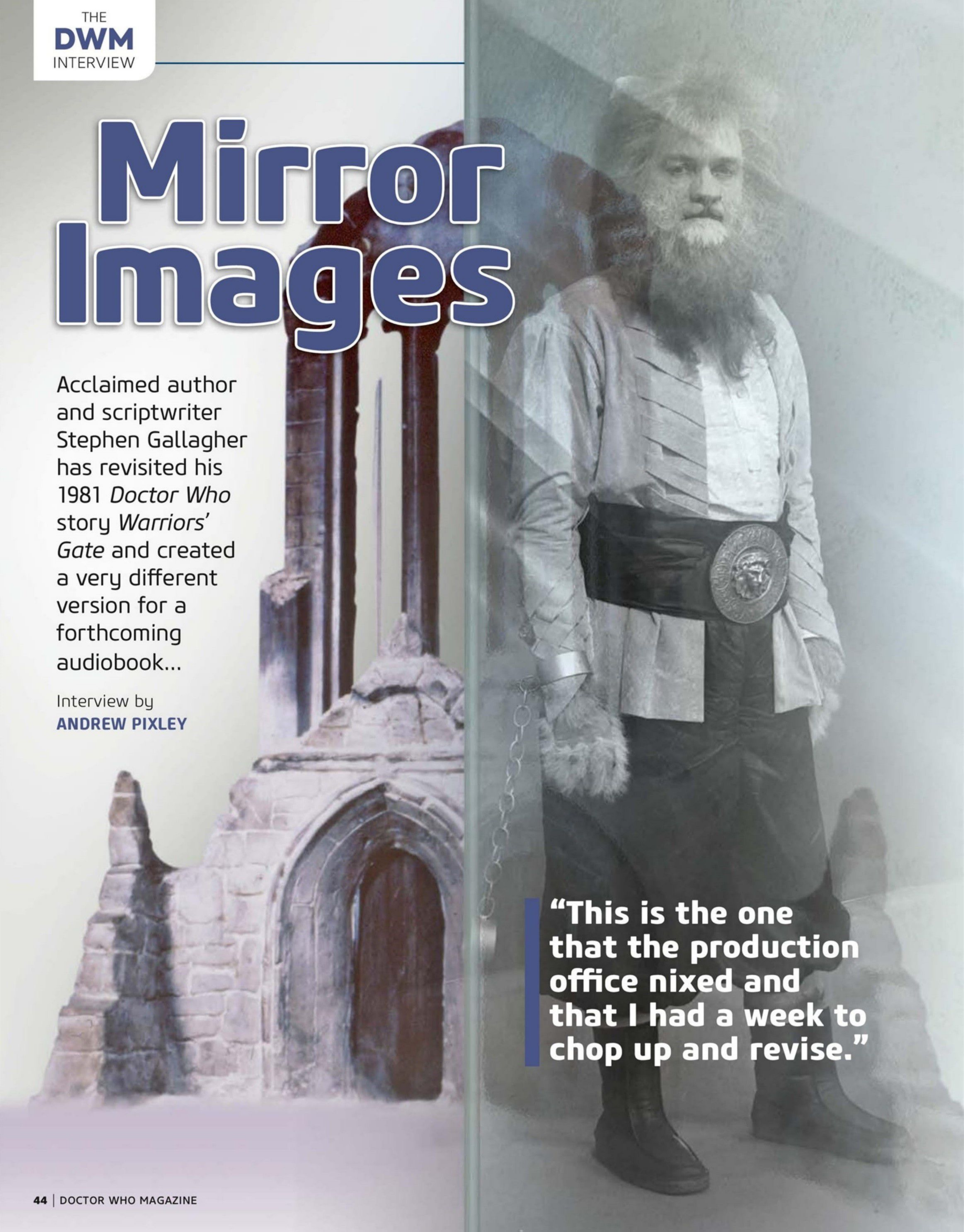
Doctor Who: The Collection – Season 18 and Season 19 are out now on Blu-ray.



Mirror Images

Acclaimed author and scriptwriter Stephen Gallagher has revisited his 1981 *Doctor Who* story *Warriors' Gate* and created a very different version for a forthcoming audiobook...

Interview by
ANDREW PIXLEY



“This is the one that the production office nixed and that I had a week to chop up and revise.”

It's December 1979. Fledgling science-fiction novelist Stephen Gallagher takes time off from Granada Television's presentation department to have lunch in London with BBC script editor Christopher H Bidmead. On the basis of his futuristic radio script *An Alternative to Suicide*, he's offered a chance to write his first television project – a serial for *Doctor Who*.

In retrospect, it's tempting to imagine the 1979 Steve blurring and shimmering like one of the time-sensitive Tharils in his resultant 1981 serial *Warriors' Gate* – blurring and shimmering because thrown out of phase by all the different possible futures for his commission. A galactic chase culminating in a famous London department store. A split-personality battle in the mind of a travelling companion. A storyline with silver globes which disrupt time. A draft script opening with a trap to catch a Time Lord. Subsequent drafts populated by Calibans and the Antonine Killer. A rehearsal script rewritten at the BBC. A serial recorded in studio in 1980, then truncated for transmission in 1981. A 1982 novelisation for Target Books, edited to reflect broadcast...

And now, in 2019, comes another permutation: an audiobook, read by Jon Culshaw with K9 dialogue's provided by John Leeson, which resembles the 1982 incarnation up to around page 34 before taking the reader into uncharted waters.



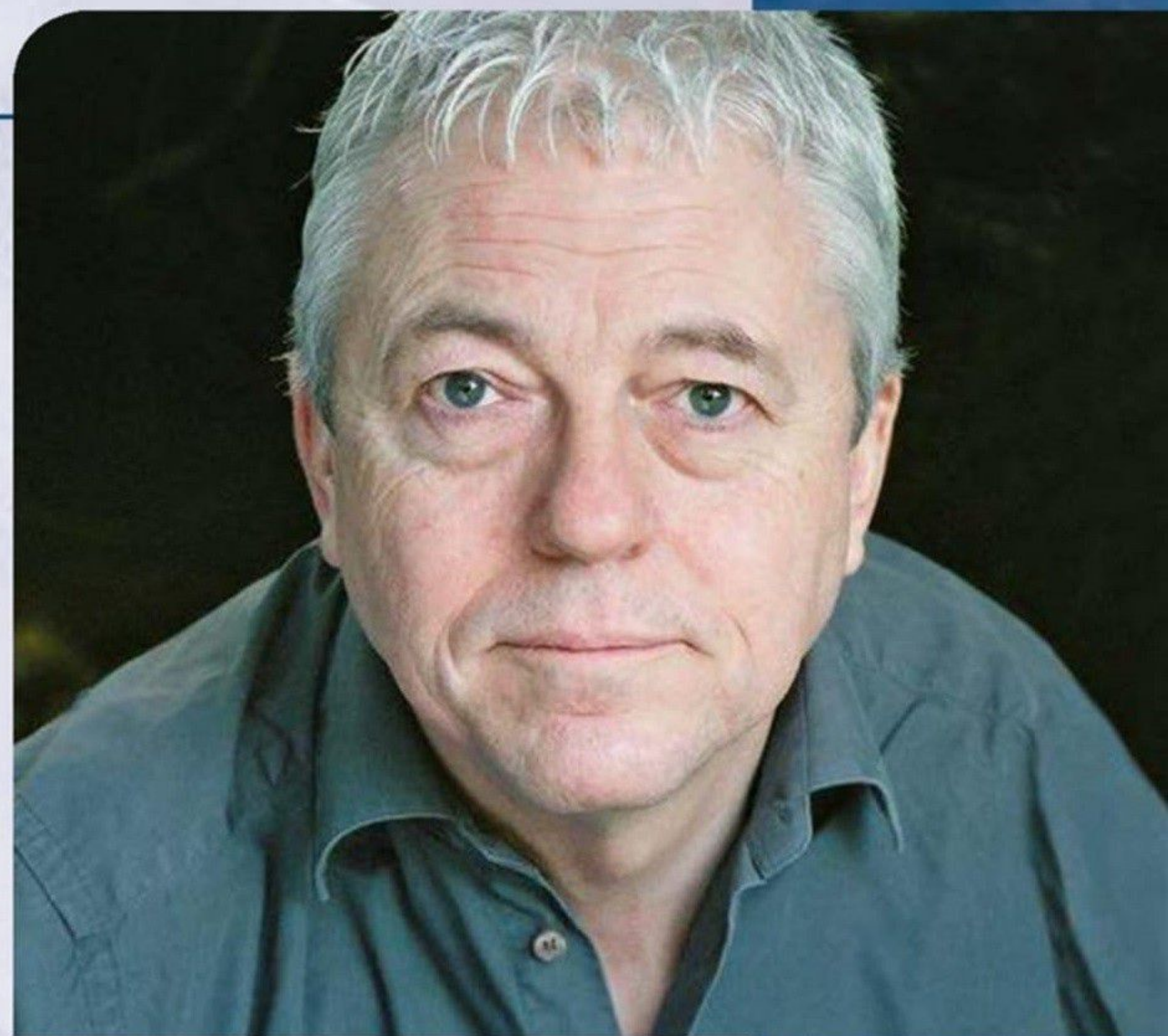
"It's actually the original version of the book," Steve explains. In the same way that the Tharil Biroc jumped back across the timelines in an attempt to correct history's errors, Steve has been given the opportunity to restore the narrative he originally submitted for publication.

"This is the one that the production office nixed and that I had a week to chop up and revise," notes Steve, who recalls that *Doctor Who* producer John

Nathan-Turner insisted the novelisation resemble the serial as screened rather than Steve's submitted scripts. "Publishing it in some form has been mooted for years and at least three people have been game to tackle the job of putting that first manuscript back together from all the saved elements, but it never worked out. Then in 2016

[*Doctor Who* fanzine publisher and event organiser] Gareth Kavanagh suggested a plan that we could present to BBC Books. That didn't pay off, but Michael Stevens at BBC Audio got to hear of it and signalled his interest. When that happens, you respond. After years of dodging the big editorial job, I took it on myself. Cornered like a rat in a trap."

The numerous different versions of what became *Warriors' Gate* are housed in the Brynmor Jones Library at the University of Hull – the tertiary education establishment where Steve studied English and Drama in the 1970s. The archive houses an extensive Gallagher



collection, alongside materials by other Hull-connected writers like Alan Plater, John Godber and Philip Larkin.

Just as the Zero Point gateway was a launch pad to the whole universe for Steve's Tharils, the facility's files allow the researcher to move up and down the author's timeline, accessing variant incarnations of *Warriors' Gate* and going right back to his first steps in television. *Doctor Who* was Steve's own jumping-off point, leading to the techno-caper *Bugs* (on which he was series consultant), the SF thriller *Oktober* (which he directed), the scientific troubleshooting drama *Eleventh Hour* and shipwreck saga *Crusoe* (both of which he created) and the crime drama *The Forgotten*, which he co-produced – not forgetting his scripts for such shows as the pathology thriller *Silent Witness* and off-beat murder mystery *Stan Lee's Lucky Man*. →

Opposite page:

The Gateway and Biroc the Tharil (David Weston) from the original TV version of *Warriors' Gate*, which was broadcast on BBC1 from 3-24 January 1981.

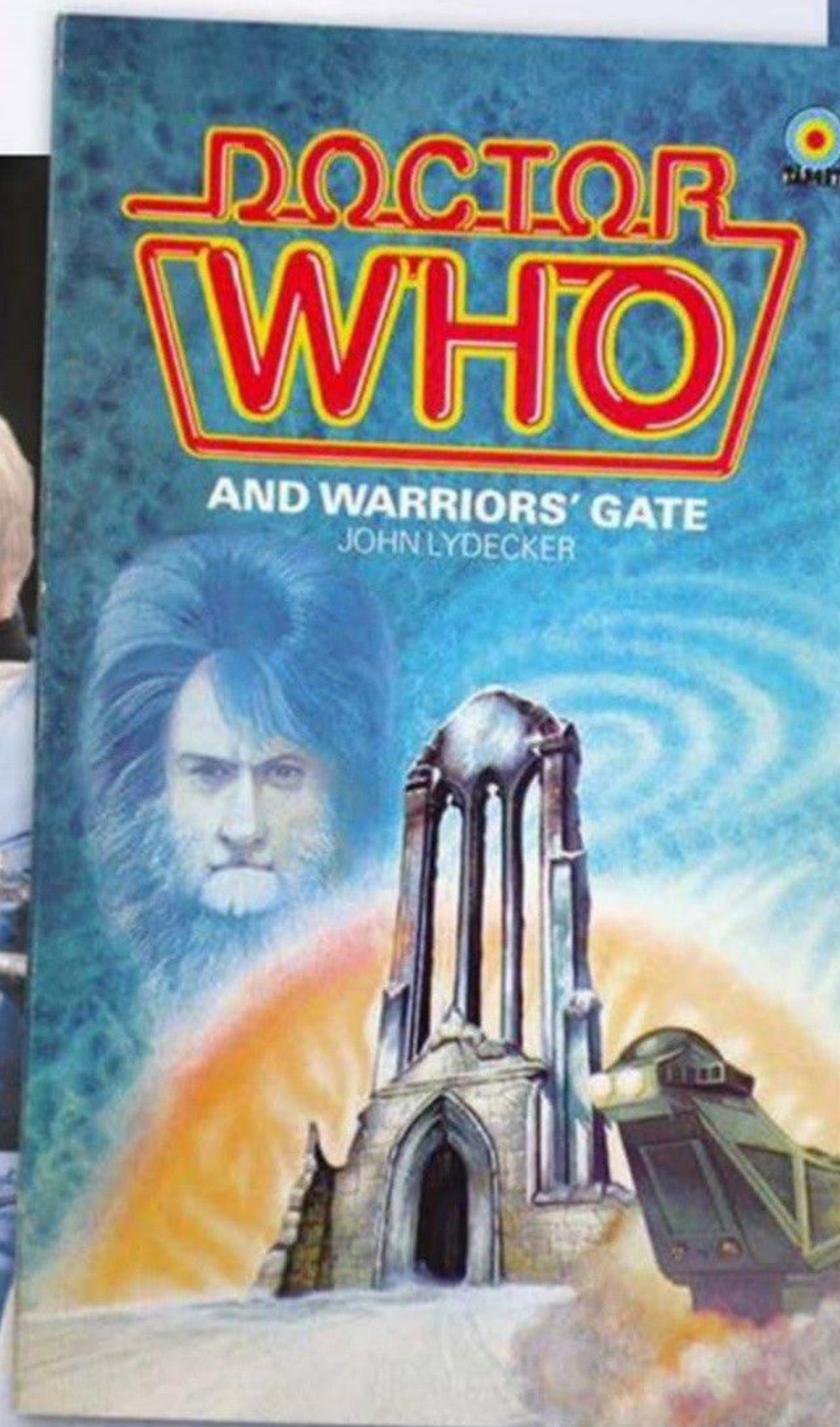
Above: "I took it on myself," says Steve Gallagher. "Cornered like a rat in a trap."

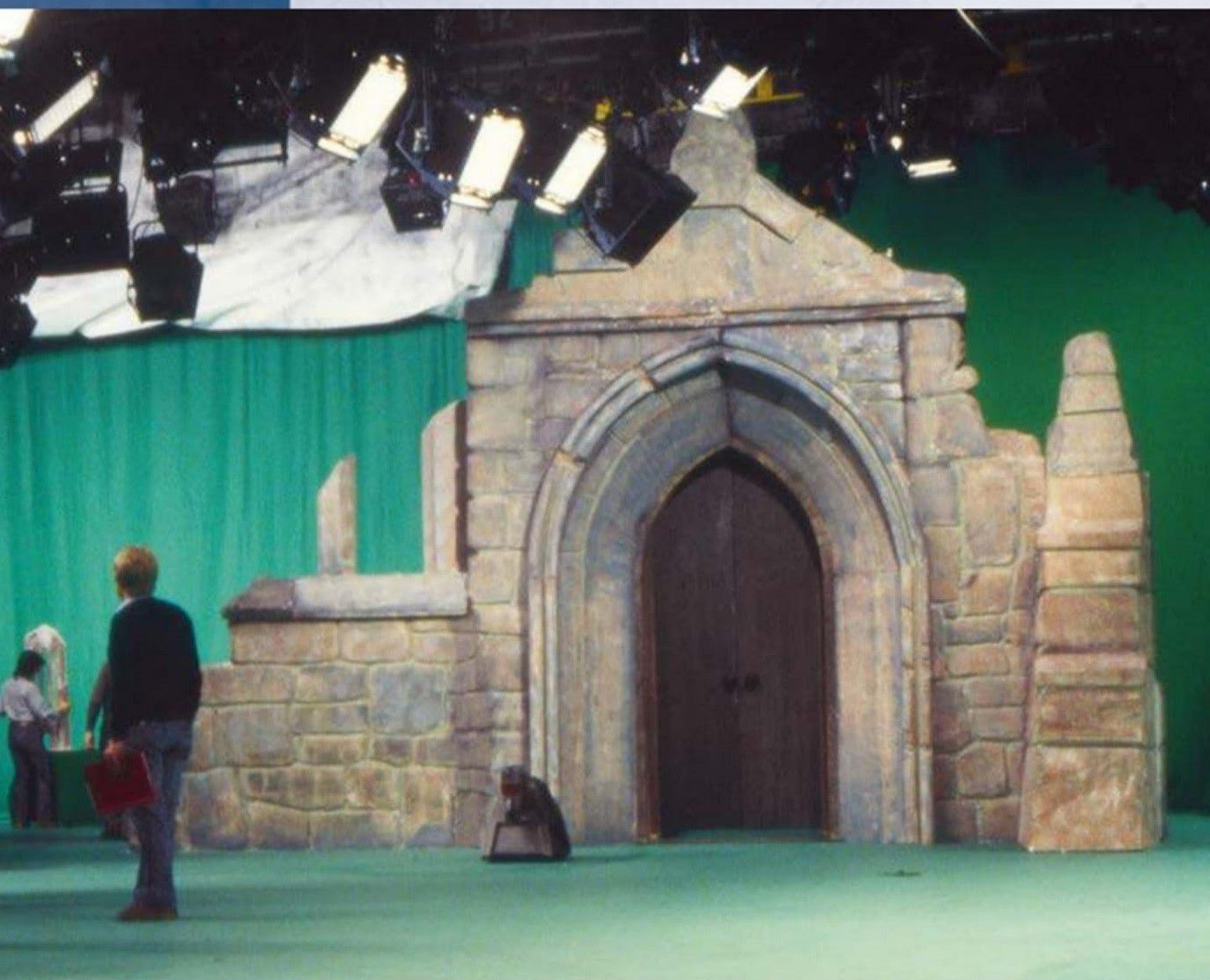
Left inset: The new *Warriors' Gate* audiobook is narrated by Jon Culshaw.

Below left: Romana (Lalla Ward) and the Doctor (Tom Baker) face off against Lane (David Kincaid) and Captain Rorvik (Clifford Rose) in the fourth and final part of the TV story.

Below right:

To distinguish the book from his other novels, Steve used the pen name John Lydecker when he adapted the story as *Doctor Who and Warriors' Gate* for Target. The novelisation was first published on 15 April 1982 and featured a cover painting by Andrew Skilleter.





Above left: Preparing to record scenes set at the Gateway on 4 October 1980.

Above right: Romana, Adric (Matthew Waterhouse), K9 and the Doctor are surprised when Biroc enters the TARDIS in Part One.

Right inset: Biroc runs through the void towards the TARDIS in Part One.



“From the beginning I was working in script and prose side-by-side, though it’s significant that my first foundation was in radio.”

→ Steve’s first-draft script – entitled *The Dream Time* – contained all the fixes familiar from the later *Warriors’ Gate*: craft trapped in dimensional interfaces, a surreal stone gateway of extraordinary mirrors guarded by armoured automata, and Rorvik’s crew of luckless, lackadaisical lackeys trading in the cruel currency of time-sensitive slaves. But the action flowed at a different rate and in a different order, as well as being peppered with the sort of humour commonly associated with Chris Bidmead’s predecessor as *Doctor Who*’s script editor – Douglas Adams, legendary author of *The Hitchhiker’s Guide to the Galaxy*.

In the opening TARDIS scene, when the Doctor’s companion Adric flips a coin to determine random actions, he explains to the Doctor: “I had a golden dollar that a Greek gave me.” “You mean, he knew your hand was in his pocket?” scorns the Doctor’s other friend Romana, alluding to the new travellers’ light-fingered tendencies.

When reprimanding K9, the Doctor warns: “You know there’s a tin shortage on Persephone?” And when the Doctor chides Romana, asking if she supplemented her studies in celestial mechanics with a knowledge of practical philosophy, she replies: “The teacher was a nihilist. He never turned up for lectures.”

“There was a big gap in my *Who* watching before I got the call to go in and meet with Chris and John,” admits Steve. “I’d been out of the loop since Sarah Jane [the Doctor’s companion from 1973 to 1976], so I can’t say I was influenced by any of the Adams-era material because I hadn’t seen it yet. But I was reading a lot of SF at the time and my debt was probably more to novelists like Bob Shaw and Harry Harrison, who put the science fiction first and the humour second. With Douglas I felt

it was the other way around. Without remembering specific notes, I can imagine the humour fading through multiple drafts. It’ll do that.”

Looking at the actual pages from *The Dream Time*, they’re not conventionally presented in the style of a period television script. Dialogue and stage directions are often on the right, leaving room for camera directions on the left. At times, they read more like a novel; rich, detailed commentary on atmosphere, character behaviour and scene-setting punctuates the characters’ speech.

“From the very beginning I was working in script and prose side-by-side, though it’s probably significant that my first foundation was in radio rather than TV,” says Steve. “If you’ve structured a six-part drama for radio you can apply what you’ve learned to structure a novel, and that’s how

I went about it. The scale, the pacing, the scene construction; they’re all transferable. Most prose writers cut their teeth on short stories, but it would take me another four or five years to get the hang of those.”

A significant difference in *The Dream Time* is the opening, in which the TARDIS

is hijacked by Biroc, a time-sensitive Caliban (later Tharil). Here, Biroc’s escape from Rorvik’s slaver vessel has been carefully engineered, following a suggestion that a Caliban might home in on a TARDIS, thus leading the crew to a Time Lord whom they can kidnap and force to repair their damaged warp motors. A black farce ensues, with the Doctor invited back to Rorvik’s vessel and fed the flimsiest of excuses about the ship’s nature – right up to the moment when Sagan enters the bridge and, in front of their ‘guest’, declares: “Damage report for the warp motors, Captain



PERSONALITY CLASH

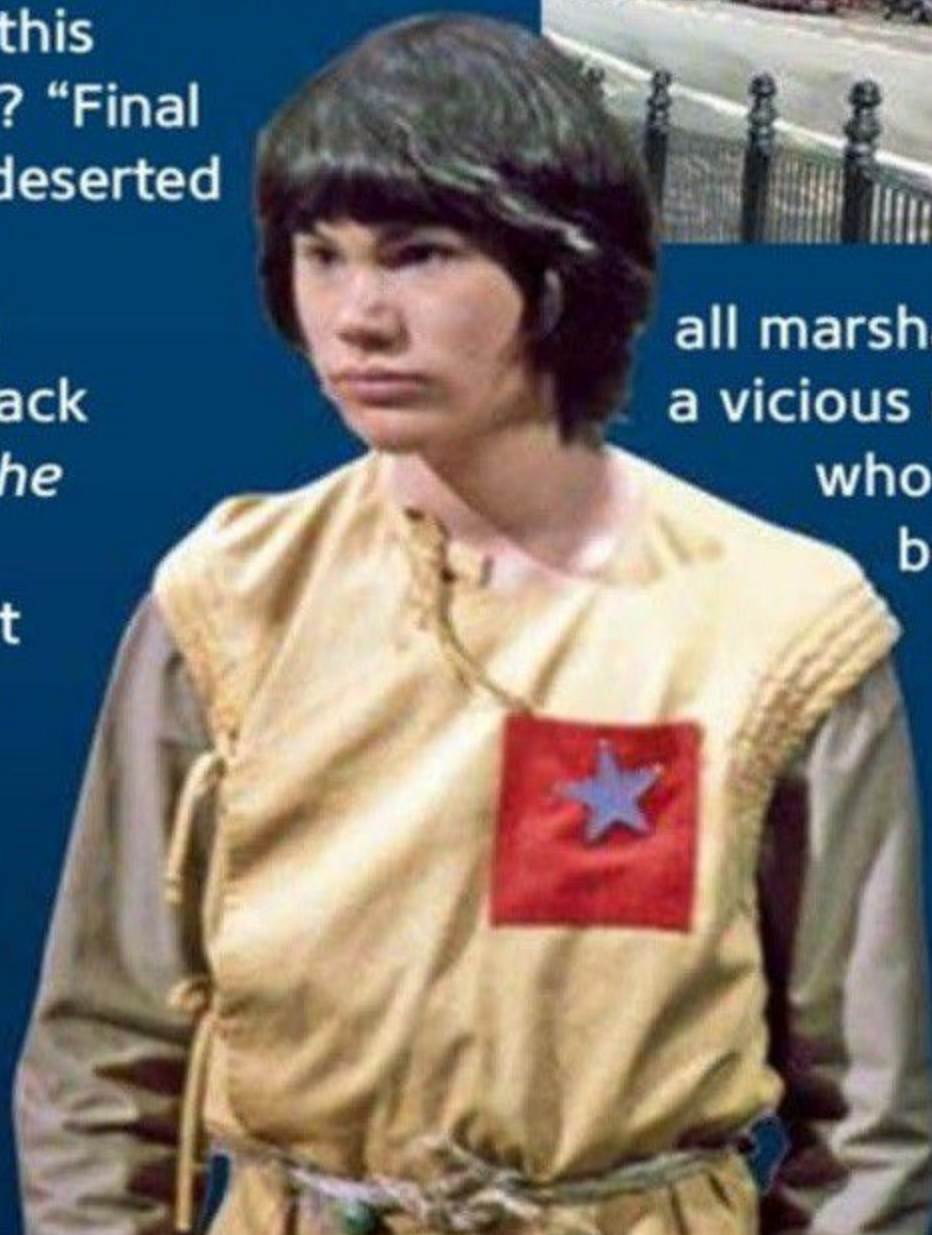
Amidst the drafts and notes for *The Dream Time*, the Humberside archive at the Brynmor Jones Library retains a number of Steve's other ruminations.

One notepad sheet carries a brief "Dr Who outline" jotted in blue biro in which a "saboteur – locks onto Tardis & secretes the key to the Denovan Mint", an object that was "crucial to [the] universe." The key is to a "major trade



web" and it's pursued by an android, the quarry being part of a "galactic business, trading under various guises of 'front' companies". The Doctor is "charged with recovering the key or [having the] Tardis destroyed by remote device." The final line of this narrative notion? "Final showdown in a deserted Harrod's [sic]."

Another page adorned with black biro describes *The Folded Tardis*. "Frozen moment of an explosion – the Dr is inside Adric's imagination & has to contend with his fantasies...



all marshalled against a vicious nightmare figure who turns out to be Adric himself. Forcing this confrontation between the good + bad sides of Adric's personality is the doctor's 'problem'."

Do any of these jottings jog Steve's memories of further alternative adventures, decades later? "None! But I have to say that they do have a certain 'tell me more' quality about them. I had notebooks full of stuff like that. One-line pitches are fine but you need to sense the shape of a story before you can say it'll sustain."



Rorvik, and the men down below are wondering if there's any progress with the plan to kidnap a Time Lord yet..."

The abduction plan was dropped by the second draft, which introduces the Antonine Killer opening gambit that's retained in the novelisation. Then, following Steve's third draft, alterations beyond his control were made by the BBC production office before the story was recorded at Television Centre.

Following transmission, Steve's first attempt to adapt his adventure for Target ran into difficulties. "The novelisation was based on my 'final' scripts, as I'd delivered them," he explains, referring to the version which had been subsequently revised with input from Chris Bidmead and *Warriors' Gate* director Paul Joyce. John Nathan-Turner's request that the tie-in reflected

the televised tale meant a frantic, frustrating rewrite for Steve. "The real issue wasn't that I was retooling a script for a book, but that I had to retool a completed book to conform to a script," he recalls of the published version, which was credited to his pen-name, John Lydecker.

The new audiobook is based on the *unpublished* version of his manuscript. Given the differing drafts deposited at Hull, was Steve tempted to cherry-pick other choice concepts and dialogue from prior incarnations? "I didn't try to reinstate any earlier material when I was writing it," he says, "which is probably just as well, as those scripts became

the roadmap for reassembling the book. Using Biroc to snag a Time Lord could make the Doctor's involvement a matter of fate rather than fluke, which is always good. But it was probably dropped in the interests of simplicity, and to keep more of the drama in the present moment.

"I didn't try to get newly creative with the material either," he continues. "I'm not a fan of that kind of makeover. Art's of its moment, let it be; if you're driven by the urge to tinker long after the →

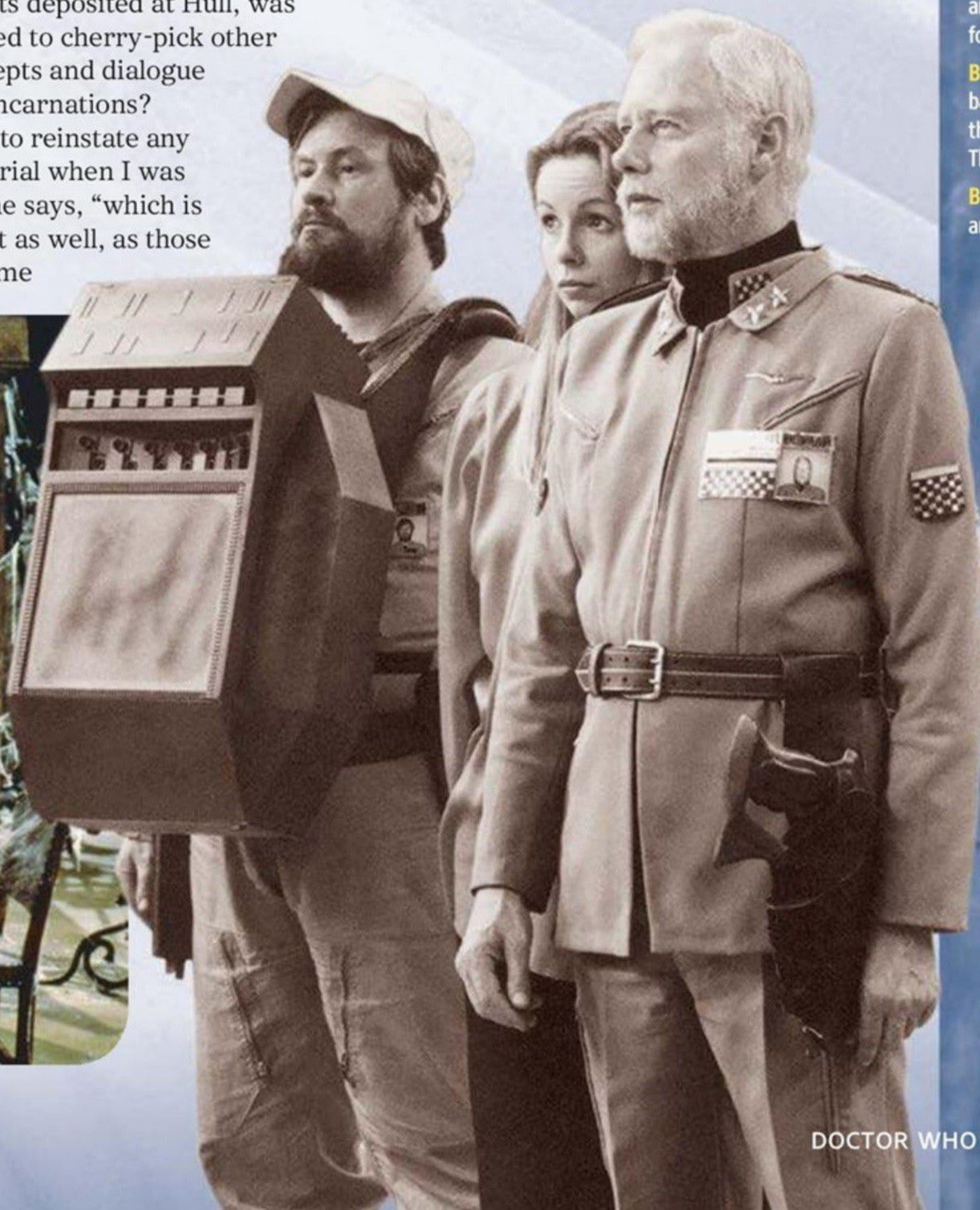
Above left: The Brynmor Jones Library at the University of Hull houses the various draft scripts of *Warriors' Gate*.

Above centre: Matthew Waterhouse as Adric in *Logopolis* (1981).

Above right: Harrods in London. The world-famous department store was included in another of Steve's ideas for *Doctor Who*.

Below left: The dusty banquet hall within the Gateway where the Tharils once feasted.

Below: Lane, Romana and Rorvik in Part Two.



Right: Recording a scene with Captain Rorvik and his crew on 4 October 1980.

Below left: Steve's first science-fiction novel, *The Last Rose of Summer*, was first published in 1978; the logo for Piccadilly Radio.

Below centre: Liza Goddard as Kari and Peter Davison as the Doctor in a publicity photo for *Terminus* (1983), Steve's last *Doctor Who* story for television.

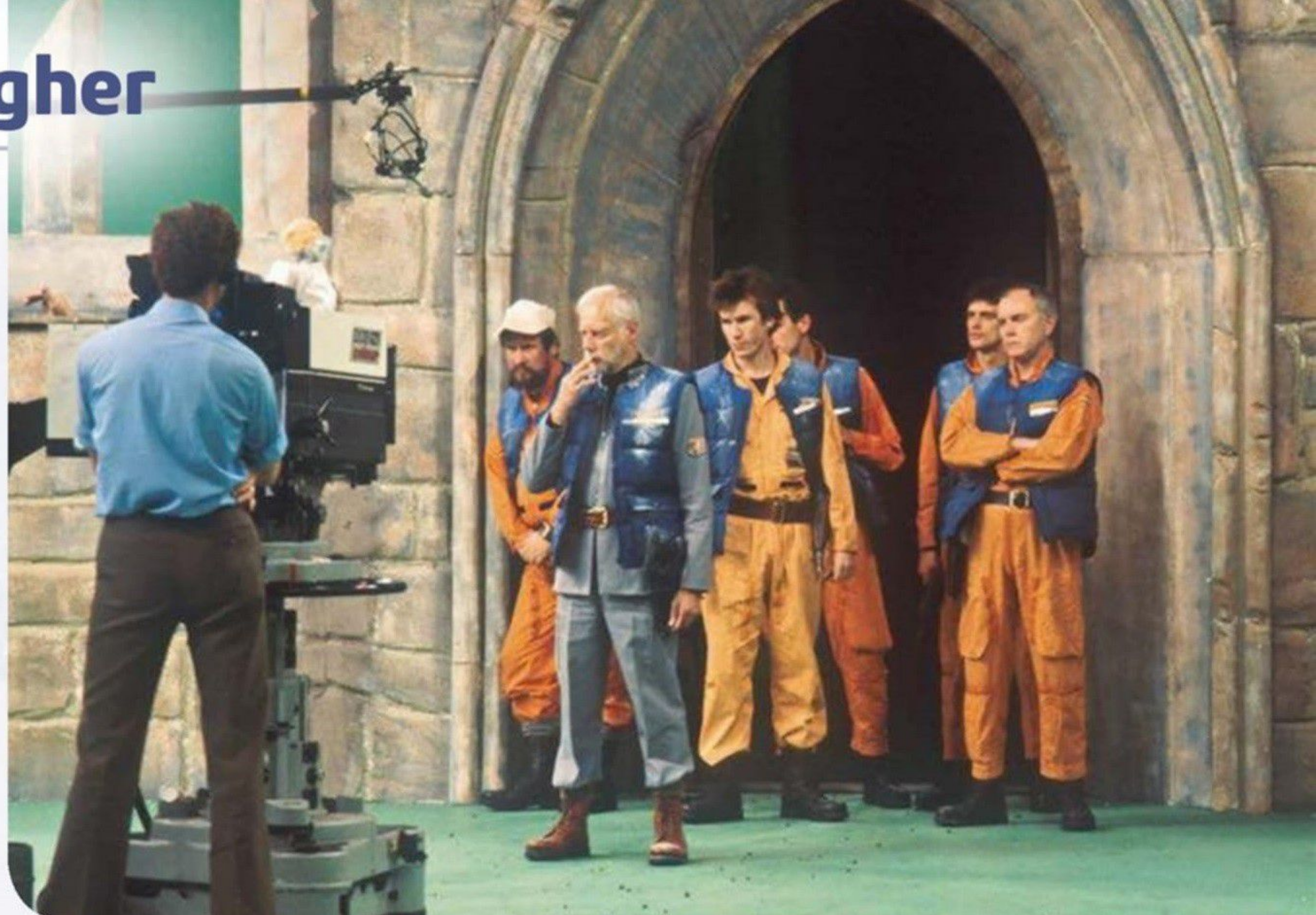
Below right: The new production of *Warriors' Gate* will be released by BBC Audio on 4 April.

→ event, resist it and create something new instead. You're a different person now. Imagine telling the young George Lucas that some old guy also named George Lucas would be coming along in 30 years to do over his work."

How did Steve keep track while reassembling his story? "I copied each set of elements onto a different colour of paper. After this I OCR'd the new text and then retyped the handwritten and pasted-over material to get a digital final version. The originals went back into their folders and I dropped everything off in Hull."

Is there any element of the BBC-amended scripts that Steve was especially glad to excise from his ultimate telling of *Warriors' Gate*? "The MZ," he replies promptly, referring to the mobile device with which the slavers abortively attempt to blast through the mirrors. "I still have no idea what that was, or why it popped up in the action." He ponders, then invokes a legendary deus ex machina 'get-out' from the 1962 book *The Intruders*. "I think it's from the same stable as Lionel Fanthorpe's Flaz-Gaz Heat Ray!" And is there any aspect of the restored material that Steve feels particularly proud of? "Don't laugh," he says, "but I've been told that K9 acquires a certain tragic grandeur in this version."

It's March 2019. The time-sensitive Steve Gallagher is now almost fully



"Art's of its moment; if you're driven by the urge to tinker after the event, resist it and create something new."

stabilised. The blurring subsides as the certainty of a near-future audiobook release comes into focus. Having finally had a chance to communicate his chronicle as he delivered it to the BBC in summer 1980, does he consider this the definitive version of *Warriors' Gate*? His writer's cut?

"That may be true for me, but I'm wary about claiming as much for anyone else," he says modestly. "If you grew up with the Target version and it's a part of your childhood, then I'm not here to take that away from you."

By way of example, Steve points out that "I loved the *Star Trek* episode *The City on the Edge of Forever* [1967] – always thought it the best of the original series. I was aware of [scriptwriter] Harlan Ellison's lifelong feud with [executive producer] Gene Roddenberry over the production rewrite. In 1996 Ellison published his own version of the script, prefaced by a magnificent rant of justification and revenge. I read it... and thought the rewrite was better. So, if that's your take on *Warriors' Gate*, let me be the first to say that you're entitled to it." **DWM**

The extended and restored edition of *Doctor Who: Warriors' Gate* is released by BBC Audio on 4 April.

HALL OF MIRRORS

Essential elements of *Warriors' Gate* were first devised by Steve when *The Dream Time* was conceived as "the third story in the *Last Rose of Summer* trilogy", a single-page outline to conclude the science-fiction stories he'd been writing for Manchester's independent station, Piccadilly Radio.

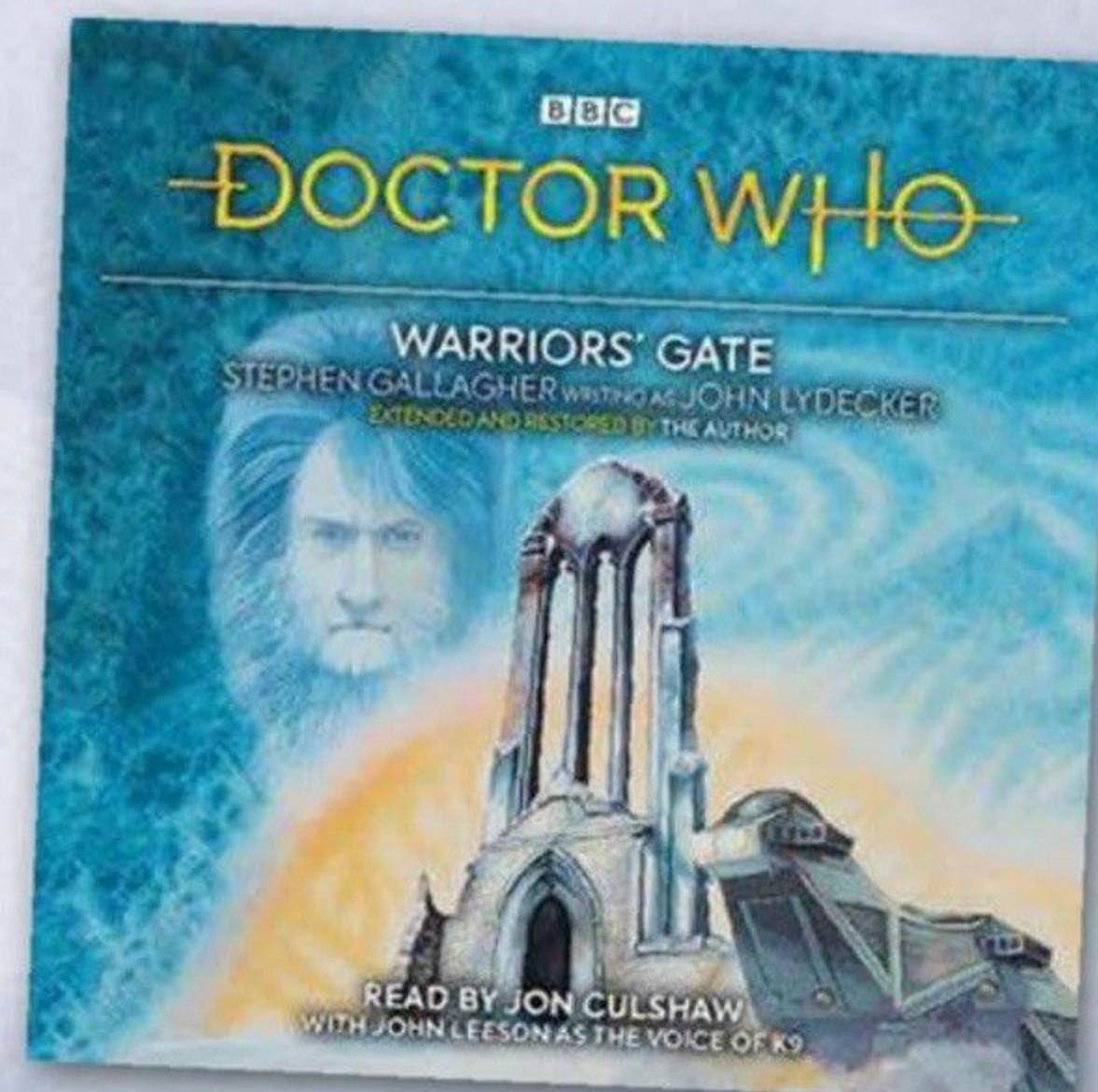
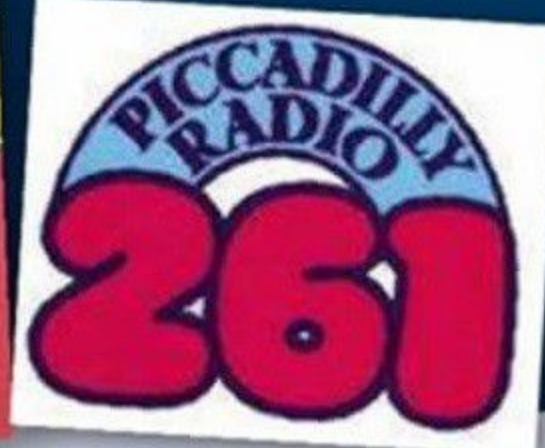
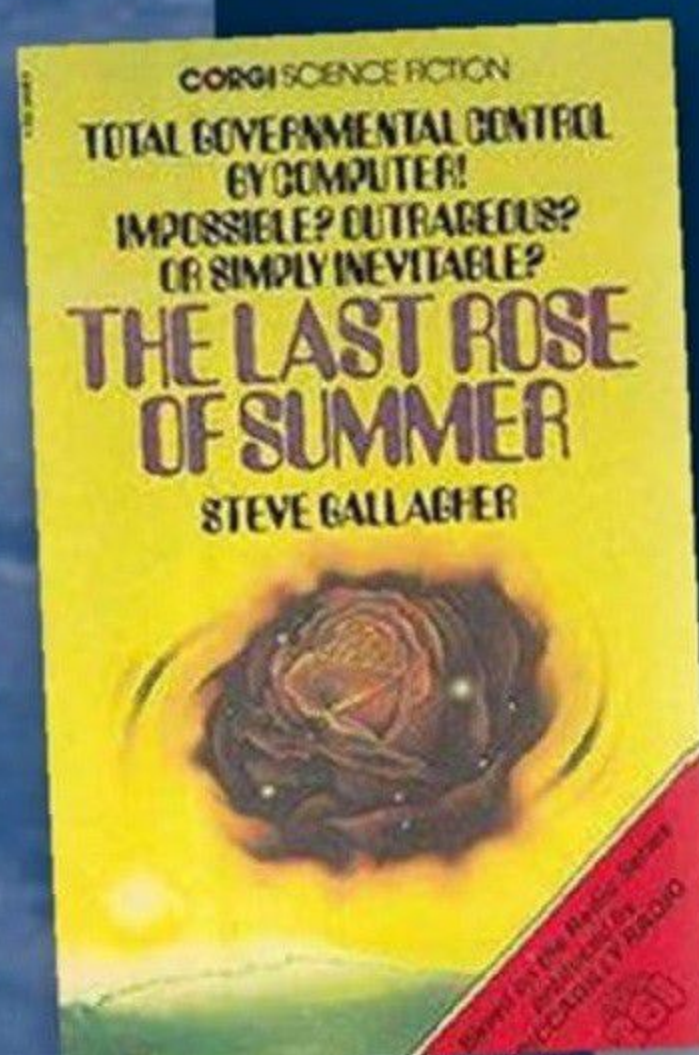
Featuring Mitchell and Randall – two characters from 1978's *The Last Rose of Summer* and 1979's

Hunter's Moon – the story idea sees Mitchell being chased to "the opening of a gateway into [an] alien world... he slips through a series of gateways through a number of parallel worlds, pursued by Randall." The chase concludes at "a major interchange of alternate gateways like a planetary hall of mirrors... A number of gateways are destroyed, but Mitchell finds the right one and closes it behind him... Closing of the gateway causes a rebound of the aliens' firepower."

"*The Last Rose of Summer* was my earliest produced drama and I look on it rather as apprentice work," says



Steve. "When I look back I see a few surprising flashes of finesse and a lot of flaws, so I've always been very ambivalent about revisiting it. By the time I got to the end of the trilogy with *The Babylon Run*, I believe I was finding my feet professionally, and I might have been tempted to do something more with the core idea of that story; but I suspect some of that thinking may have found its way into *Terminus* – my *Doctor Who* serial after *Warriors' Gate*."



HERALD OF MADNESS

PART TWO

SCOTT GRAY - Story • MIKE COLLINS - Pencil Art • DAVID A ROACH - Inks
JAMES OFFREDI - Colours • ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

WHY'D YOU CALL THIS PLACE "NOTORIOUS", TYCHO?

AH, THE LEGENDS SURROUNDING CASTLE HOUSKA ARE MANY AND MACABRE! THEY SAY IT ALL BEGAN OVER THREE HUNDRED YEARS AGO...

"... A BLACK PIT WAS DISCOVERED IN KOKORIN FOREST, SEEMINGLY BOTTOM-LESS! STORIES BEGAN TO SPREAD OF STRANGE LIGHTS AND UNGODLY SOUNDS EMERGING FROM IT...

"THE LOCALS CAME TO BELIEVE IT WAS THE MOUTH OF HELL!"

"IN A BID TO QUELL THE GROWING HYSTERIA, KING OTTOKAR II OFFERED A CONVICT CLEMENCY IF HE CONSENTED TO BE LOWERED INTO THE PIT AND TELL OF WHAT HE FOUND THERE...

"THEY SAY HIS SCREAMS WERE LIKE NONE ANY MAN HAD EVER HEARD BEFORE."

"WHEN THE CONVICT WAS PULLED UP, HE HAD AGED THIRTY YEARS. HIS MIND HAD BEEN DESTROYED. HE SPOKE OF MADNESS MADE FLESH, OF CREATURES THAT ATE THE SOULS OF GODS."

"AND THEN HE DIED."

"THE KING DECIDED **NOT** TO INVESTIGATE ANY FURTHER."

"HE **SEALED** THE PIT **FOREVER** BY HAVING THIS CASTLE BUILT OVER IT."

SO, IF THE LEGENDS ARE TRUE...

HA-HA! OF COURSE THEY ARE NOT TRUE, GRAHAM! SUCH ABSURD SUPERSTITIONS SHOULD NEVER HOLD WEIGHT FOR MEN OF SCIENCE!

I PROMISE YOU **THIS**, MY FRIEND...

"... THERE IS NOTHING BENEATH US BUT COLD, DEAD **STONE!**"

SHREEEEEEEE!

YOU SHOULD BE IN **HELPLESS AGONY** BY NOW! WHAT MANNER OF CREATURE **ARE YOU?**!

SOMEBODY WHO'S TAKEN **HARDER SHOTS** FROM BETTER **TELEPATHS** THAN YOU, MATE...

... AND I CAN **GIVE AS GOOD** AS I GET!

N-NO -- Y-YOU WILL NOT...

SHRAK!

TAKE IT **EASY**, RYAN, THERE'S NO **RUSH**. BEARDY BOY'S OUT LIKE A **LIGHT**. HOW ARE YOU **FEELING?**

I MANAGED TO SHIELD YOU FROM THE **WORST** OF IT. I'VE GOT A FUNNY FEELING "**BROTHER DOMINIK**" ISN'T A **LOCAL**.

THAT **BLOKE** IS **HARDCORE**. WHAT'S HE TRYING TO **DO** DOWN HERE?

GOOD QUESTION...

OH, M-MY DAYS... TH-THAT WAS **BAD**. IT FELT LIKE HE WAS **STICKING HIS FINGERS** INTO MY **BRAIN...**

AHHHHH!

HEY, **LOOK**, HIS CREW HAVEN'T **BUDGED!** WHY DIDN'T THEY COME **RUNNING** WHEN THEIR **BOSS** SPOTTED US?

GUESS THEY'RE A **SINGLE-MINDED BUNCH...**



HERR KEPLER, I AM DELIGHTED TO MEET YOU AT LAST. THANK YOU FOR ACCEPTING MY INVITATION.

I AM HONOURED, BARONESS RUSKOVITCH.

I WONDER -- I HAVE A COLLECTION OF BABYLONIAN STAR CHARTS IN MY STUDY. PERHAPS YOU WOULD BE INTERESTED IN VIEWING THEM...?



THAT SOUNDS FANTASTIC! YASMIN KHAN, BARONESS. JOHANNES AND I WOULD LOVE TO SEE --

THIS WILL BE A PRIVATE MEETING, MY DEAR. ANOTHER TIME, PERHAPS.



COME, JOHANNES, I AM ANXIOUS TO HEAR YOUR THOUGHTS...

I AM, UH, AT YOUR SERVICE, BARONESS...



TERRIFIC.



... OF COURSE, I'M NOT SURPRISED GALILEO ISN'T SHOWING UP, I WOULD HAVE TORN HIS RIDICULOUS HELIOCENTRIC THEORIES APART! AND ANOTHER THING, I --

SORRY TO INTERRUPT, LADS, BUT I'VE LOST SIGHT OF JOHANNES. HE JUST WALKED OFF WITH THE BARONESS...



WHAAAT?! I DEIGN TO GRACE THAT WOMAN'S ASTRONOMY SHOW WITH MY PRESENCE AND SHE IGNORES ME IN FAVOUR OF MY PUPIL?!

UMM, YEAH. RUDE.

GRAHAM, MAYBE WE SHOULD TRY TO CATCH UP WITH THEM...?



YES, LET US TRACK THEM DOWN! I WOULD HAVE WORDS WITH THIS BARONESS!

UH, SOFTLY, SOFTLY, TYCHO...



WHAT DO YOU **THINK**, JOHANNES? I HOPE MY HUMBLE COLLECTION FINDS **FAVOUR** IN YOUR EYES...

IT IS **MAGNIFICENT**, BARONESS! A MAN COULD SPEND **YEARS** EXPLORING THIS LIBRARY!

I SEE **BOOKS** AND **DOCUMENTS** HERE THAT I THOUGHT NO LONGER EVEN **EXISTED**! HOW DID YOU COME TO **ACCUMULATE** THEM?

THE TWIN BENEFITS OF **WEALTH** AND **TIME**...



THIS PLACE IS A PROPER **MAZE**!

INDEED, BUT SHE SHALL **NOT** ESCAPE ME!



UH, **HELLO**! WE'RE A LITTLE **LOST**. DO YOU KNOW THE WAY TO BARONESS DAGMAR'S **STUDY**?

OF COURSE, CHILD. IT'S RIGHT AT THE TOP OF THE CASTLE -- TAKE THE FIRST FLIGHT OF STEPS ON THE **RIGHT** AND KEEP GOING **UP**...



THANKS VERY MUCH!

DON'T MENTION IT...



I SEE GREAT **POTENTIAL** IN YOU, JOHANNES. YOUR MIND IS A **SPLENDID RARITY**.

I POSSESS **KNOWLEDGE** THAT, IF **SHARED**, YOU WOULD FIND **INSPIRING**...

I -- WOULD WELCOME YOUR THEORIES, BARONESS...





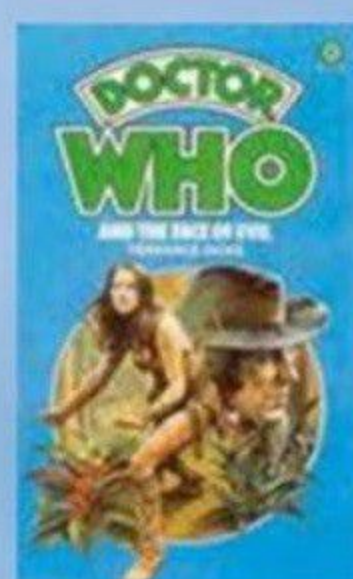
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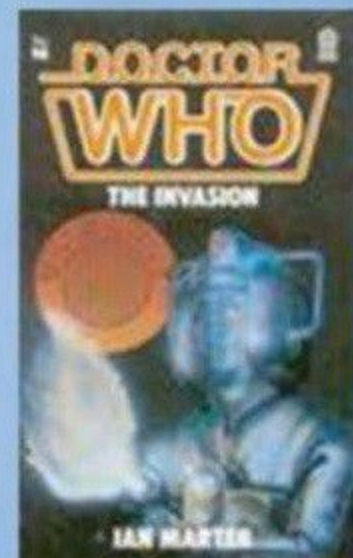
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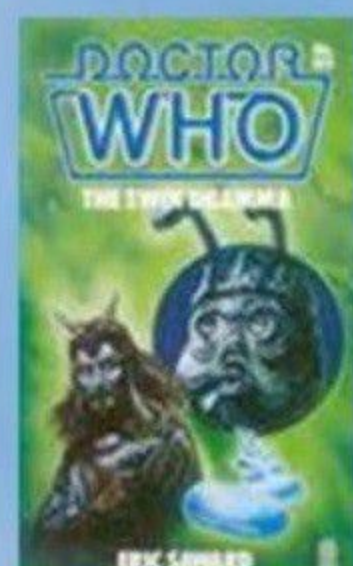
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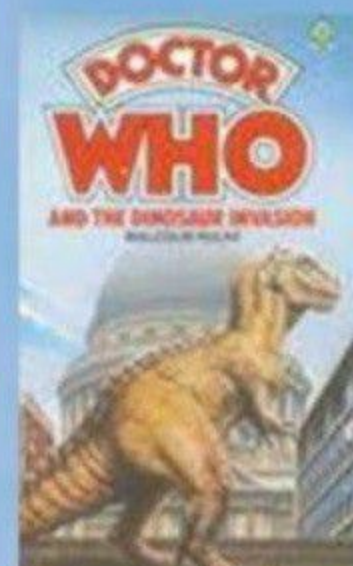
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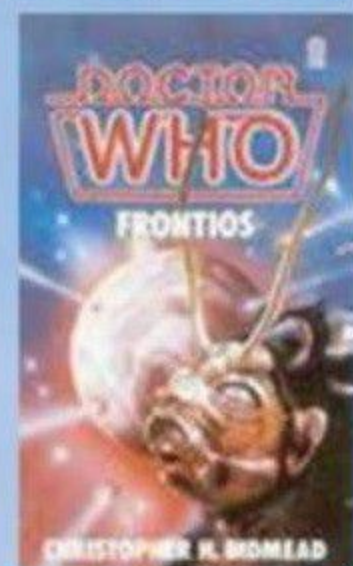
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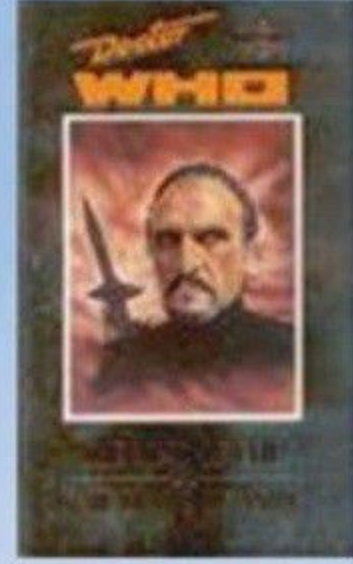
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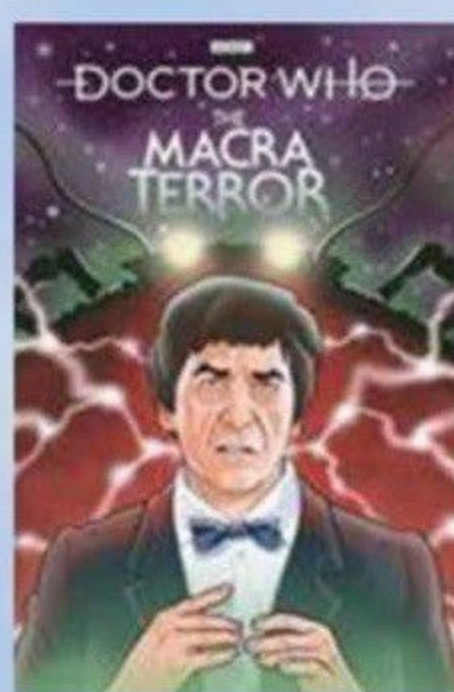
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The Fourth Doctor's Season 18 Costume

The style of *Doctor Who* took a dramatic departure for Season 18 in 1980. This reinvention extended to the Doctor himself...

Feature by **PETER NOLAN**

A large, stylized, light blue letter 'E' inside a dark blue circle, serving as a decorative element for the text block.

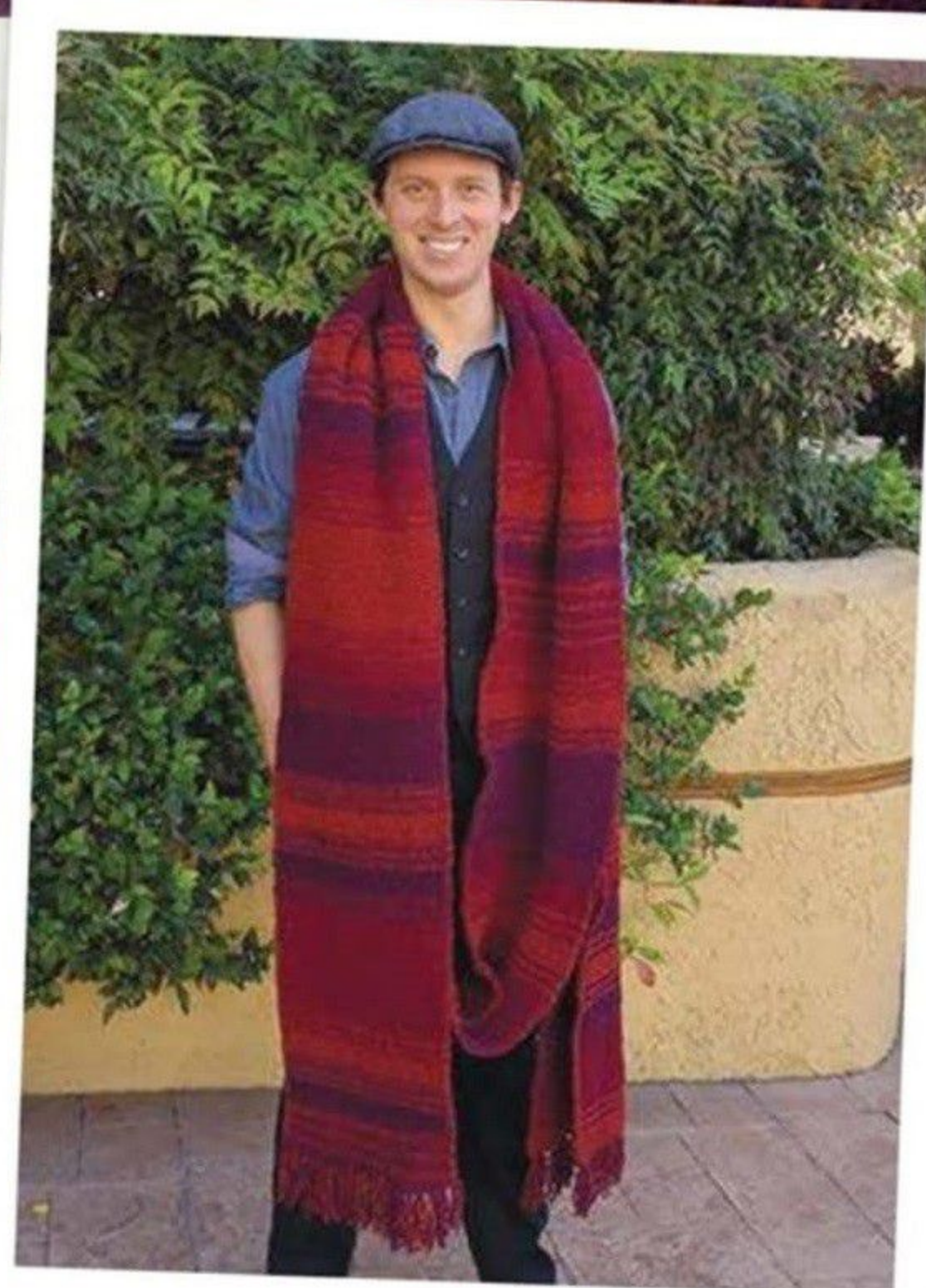
Every Doctor's costume has evolved between their first and last stories. Sometimes it's only a minimal change, as when Peter Davison swapped his cricket jumper and stripy trousers for a slightly different cricket jumper and stripy trousers.

Other times it's a subtle streamlining or perfecting of the same basic idea, as with Patrick Troughton's costume.

But it's rare for a Doctor to pretty much throw out their original look in favour of a new one. Matt Smith did it, with only a love for bow ties surviving into the post-Amy Pond era. And Tom Baker famously did it. For his final season, the new broom of incoming producer John Nathan-Turner reinvented the show's music and titles – even its approach to basic storytelling. JNT also commissioned costume designer June Hudson to come up with a whole new look for the Doctor. One in which only the concept of an impractically long scarf would endure.

The result divides opinion even today. It's certainly the Fourth Doctor's most stylish look, with muted colours and an almost

Above: Cosplayer Peter Nolan in his Season 18 Fourth Doctor costume.



Far left: K9, Tom Baker as the Doctor and Lalla Ward as Romana in Brighton on 21 March 1980, during the filming for Part One of *The Leisure Hive*. This was the first episode to feature the Doctor's distinctive new burgundy costume.

Left: California-based cosplayer Alex Murphy in his Season 18 scarf.

Below: The Doctor's Season 18 outfit was designed by June Hudson.

It's certainly the Fourth Doctor's most stylish look, with muted colours and an almost operatic heaviness.

operatic heaviness that perfectly captured Tom Baker's sombre mood as he headed for the exit at Television Centre. But it's that very 'designed' quality that sits uneasily with some fans, for whom part of the Fourth Doctor's appeal was his looking as if he'd wandered into a vintage clothing shop and got dressed in the dark. The 'designed' look also makes it a complex and unique costume, composed of rare materials. It's definitely not something you can put together by throwing some knitting needles and randomly coloured wool at your Auntie Mavis while you hunt charity shops for old wedding-hire frock coats.

This is an outfit you don't see cosplayed quite as often as many others. In fact, those who do take up the challenge are some of the most dedicated *Doctor Who* cosplayers you'll find. And their results are some of the most impressive.

The burgundy scarf, in particular, has been a special project of California-based cosplayer Alex Murphy, who came to it after honing his skills on Baker's more traditional look. "I actually learned how to knit specially to make the seven-colour Tom Baker scarf, and I did a couple of iterations of that scarf," he explains. "I wanted to hit a high standard with the Season 18 costume without having to make five or six of them, like I did with the seven-colour scarf, so that was a matter

of spending a lot more time researching before I started." A major challenge, however, was the unusual material the original scarf was made from. "Chenille is really hard to find; it's not a very popular yarn, and then it's mostly for baby stuff, so the colour choices..." Alex allows the image of Tom Baker draped in pastel pinks, yellows and violets to sink into our minds for a moment, before affirming that "The Season 18 is a very *dark* scarf. The choices for matching colours are really limited."

Having made his own scarf, which he was reasonably happy with, Alex was presented with a unique opportunity that piled on even more pressure to get every detail exactly right. "Somebody came to me who had collected the actual vintage yarn that the show scarf was made out of. He'd been collecting it for decades. And he said, 'I don't knit. Can you make me a screen-accurate one out of the real yarn?' At that point anything I had concerns about with my own scarf really had to be made perfect. Because there may not ever be another opportunity to make a scarf out of this yarn. So it was a matter of upping the research so it could be as accurate as possible."

Fans who could tell you the production code of *The Leisure Hive* (5N), or the original title for *State of Decay* (*The Vampire Mutation*), might well be stumped by the very word 'chenille'. ("Um, one of JNT's shortlisted →



COSPLAY The Fourth Doctor's Season 18 Costume



Alex's work received the ultimate seal of approval when he showed it to none other than June Hudson herself.

→ names for Tegan, maybe?") So Alex's knowledge of every stitch and row of the scarf places him on another level. "It's a crazy pattern with a lot of weird details on it that are just super-unique and very strange," he says. "Probably the single weirdest thing about it is how the single row passes are done. The whole pattern is like a specific arrangement of colour blocks that then repeats three times, and in the middle section the red and the rust-coloured yarns are actually switched. And then it repeats back. It's like a negative image of the other two-thirds. The purple stays the same, but it's like the red and the blue 'negative' each other and then flip back. It's just so strange. And at the changeovers, all three colours interweave in a single pass in a way I've never seen on any knit."

Alex's work received the ultimate seal of approval when he showed it to none other than June Hudson herself. "It was very cool to meet June," says Alex, smiling at the memory. "She recognised it

instantly and she was like, 'Oh, that's my scarf!' And she came up and she was touching it, and she immediately asked her assistant to take a photo of us. She just loves that people care about this stuff after all this time.

She took this job that people told her not to take, because it was kids' stuff and not serious costuming, and 30-40 years later people are still going to these lengths to replicate her work. She just loves that. She's really sweet about it all."

Above left: Peter Nolan's hat stand contains a number of Fourth Doctor accessories.

Above centre: Alex Murphy is delighted to meet June Hudson at a convention.

Above right: Cosplayer George Chase in his Fourth Doctor outfit, complete with sonic screwdriver.

Right: A publicity shot of Tom Baker as the Doctor in 1980.



Hat's Life

For all the efforts by fans to painstakingly research patterns and materials and craft their own replicas, it's difficult to precisely match the real thing. Fortunately, there's one part of Tom Baker's final costume that can still be bought today.

Since 1889, hatmaker Herbert Johnson has been renowned



for its signature, tall-crowned Poet hat. As well as supplying Indiana Jones' famous headwear, Herbert Johnson made three variants of the Poet for Tom Baker's Doctor. For Season 18 the company made a distinctive deep-red version in a long-haired rabbit fur felt called Melusine, with a narrower ribbon band and a dramatically sweeping three-inch brim.

Of the Season 18 hat, Herbert Johnson's Michelle Poyer-Sleeman says, "The finish is akin to a soft, silky, long-haired teddy bear. As you can tell from film footage and stills, the Melusine catches the light in exciting ways and the hats come to life. I think the Season 18 deep-red costume is particularly beautiful



because of all the superb tones and textures in the entire outfit, and the Melusine Poet is a great complement to it."

In recent years, Herbert Johnson has started remaking the brown and green *Doctor Who* versions of the Poet for fans, on request. It now intends to add the burgundy hat to its range. "We have had much

interest from fans seeking authentic hats," says Michelle. "We've made several already and plan to start reproducing the red soon." Later this year, Herbert Johnson will be launching a new website featuring its Fourth Doctor hats. For fans looking for the ultimate in authenticity, that hat, at least, is sorted.

As British cosplayer George Chase notes, however, the rest of this unique costume is just as challenging. "The hardest part of the costume is the shirt. You have to get it made. You can't find something like that in a charity shop. The plum breeches are hard to find too, but you can get a tailor to convert trousers into breeches. Overall, it's a more uniformed look and harder to reproduce than Tom's other costumes."

Despite the efforts of cosplayers like Alex and George to achieve accuracy, George notes that it's not the be-all and end-all of cosplay; the most important thing is the fun cosplayers bring to themselves and others.

"Not having screen-accurate pieces of cosplay shouldn't stop you from cosplaying. An onlooker might think 'fedora plus long stripy scarf' equals *Doctor Who*. Whether plum, brown, tan or grey, they'll still associate it with *Doctor Who*. Tom's outfit will always be the one in the public eye, the one people remember. Go with what you can afford and are most comfortable with. Some people actually don't like screen accuracy as they feel non-screen-accurate items let them bring their own spin to it."

For those on a budget, the official licensee, Lovarzi, offers a version of the burgundy scarf; though a splendid scarf in its own right, it's a cut-down, somewhat shorter

than the original's 20 feet. The company originally released a 13-foot variant, followed by its current six-foot version. "We were overwhelmed with feedback from fans asking for a shorter version of the same design, which they can wear on daily basis," says Lovarzi's Maninder Sahota. Lovarzi's approach hasn't been to replicate the pattern in miniature but to take an extract of the full pattern. While its length may not make it ideal for cosplay, some cosplayers have given it a go anyway – even knitting together two of the 13-foot versions to make a massive 26-foot take on Baker's look.

Season 18 was a series that, despite its 'back to basics' mandate, managed to create 28 episodes of *Doctor Who* unlike anything before or since. It's fitting, then, that so unique a costume has become such an icon of the period. An icon, what's more, that's inspired some of fandom's most unique and talented cosplays. **DWM**



Above left: The original Poet hat made by Herbert Johnson for Season 18.

Photo © Graham Flynn.

Above right: Herbert Johnson's Michelle Poyer-Sleeman at work.

Left: Cosplayer Dominic Martin has the hair to match the costume!

Below left: A replica Season 18 scarf by Lovarzi.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Gridlock

The Doctor discovers monsters lurking beneath the worst traffic jam in history...

Feature by **ALAN BARNES**

Looking out onto the bottom of the fast lane, the Doctor (David Tennant) immediately identifies the monstrous crustaceans with eyes on stalks. The creatures responsible for so many deaths

on New New York's smog-shrouded orbital motorway are Macra.

Did you pinch yourself at that moment, too? Did you think, just for a second, that maybe you were having one of those *Doctor Who* dreams that – if we're honest – we've all had once or twice, and sometimes more often? Because in 2007, if one were to have listed the 20th-century monsters one might reasonably have expected to see revived in the 21st-century series, the Macra probably wouldn't have made the list.

But there they were: teeming hordes of computer-rendered Macra, as opposed to the prop featured in the original 1967 *Macra Terror* story, which – going by the evidence of the few seconds' worth of surviving footage – might not have looked much cop on screen. "There'll probably only be a few thousand people who'll get the reference," Tennant told **Doctor Who Magazine** at the time. "To everyone else they're just a big new scary monster."

More than a few thousand, perhaps; but chances are, no more than a few hundred of those would have been able to remember watching the original *Macra Terror* with even the slightest clarity. For everyone else, *Gridlock* made the Macra real in a way that off-screen telesnaps, or Target novelisations – or **DWM** articles, indeed – never could.

A dream come true, in a way.

FIRST BROADCAST: 14 April 2017

A huge, unseen attacker rocks the interior of a shabby but futuristic vehicle, Car 1-zero-hot-5. The occupants radio for help, but their call is put on hold...

00m 01s We open on a degraded shot of TV traffic reporter Sally Calypso (Erika Macleod), seen over the monitor of the car, with a stylised Statue of Liberty in the background. Oddly enough, the next episode,

Daleks in Manhattan (2007), opens with the TARDIS materialising on Liberty Island, at the base of the real-life statue.

In the shooting script, dated Monday 4 September 2006, Sally's *Traffic News* was "sponsored by Eeze-E-Bone, to soothe those aches and pains". Much of the *Gridlock* world pays homage to various freaky future visions from the pages of cult weekly comic *2000 AD* – as writer/showrunner Russell T Davies, a long-term 'Squaxx dek Thargo' (Betelgeusian for 'Friend of [alien editor] Tharg'), told **DWM** at the time.

Sally Calypso, for example, is "a ghost of the *Halo Jones* newsreader" – ie, Swifty Frisko, host of *Dataday*, who dispenses 'traffax' to the population of floating off-Manhattan ghetto 'The Hoop' in *The Ballad of Halo Jones* (beginning in 1984; written by Alan Moore, with art by Ian Gibson).



00m 26s Stage directions described 1-zero-hot-5's occupants, Ma (Judy Norman) and Pa (Graham Padden), as "mid-50s, thin" – but didn't specify that they should be dressed

Left: Milo (Travis Oliver) takes Martha (Freema Agyeman) hostage.

Below left: One of the smog-breathing Macra.

Opposite page top right: The Doctor (David Tennant) and Martha.



There they were: teeming hordes of computer-rendered Macra.



in a pinafore and in dungarees-under-black-jacket respectively, exactly as per the subjects of Grant Wood's 1930 painting *American Gothic*. Given the painting's properly iconic status, isn't it a little odd that Ma and Pa don't have American accents, like Sally Calypso?

Graham Padden had been a priest in the final episode of Davies' *Casanova* (2005), also starring David Tennant.

Terrified Ma tells Pa he shouldn't have lied to the computer about the number of people in the car: "You said there were three of us!" As scripted, Pa began: "I know, and I'm sorry, sweetheart, I only wanted to get you home –" Whereupon he started "slamming the horn, beep-beep".

01m 39s Originally, the opening titles led directly into a "darkened temple" scene: "Background, darkness. Slow track in on an ancient face, behind glass, wreathed in smoke..." This is the Face of Boe – last seen in *New Earth* (2006) and, before that, *The End of the World* (2005). Last time, he promised the Doctor that they would meet just once more, when he'd impart to him his great secret – hence his telepathic utterance here: "He is coming."



02m 24s In the TARDIS, the Doctor (David Tennant) has proposed extending the single trip he promised Martha Jones (Freema Agyeman) – in *Smith and Jones*, then reiterated in *The Shakespeare Code* (both 2007) – by visiting another planet in the future. Speculating about the Doctor's home planet, Martha wonders if there are "Lots of planets in [its] sky?" – whereupon the tip of a boom mic dips into shot, covering the rightmost roundel above her head!

03m 05s The TARDIS has landed in New New York on the planet New Earth in the year five billion and 53 – ie, 30 years after the Doctor's previous visit, in *New Earth*, accompanied by Rose Tyler (Billie Piper)... to whom the Doctor originally verbalised the multiple iterations of 'New' that ought properly to precede the name of this, the 15th New York from the original (a callback that didn't feature in the shooting script).



03m 15s Exiting the TARDIS into an alleyway, the Doctor pauses to pull an arrow from its door – as shot into it at the end of *The Shakespeare Code* by an archer in service to the 1599 version of Elizabeth I.

03m 28s Inside the 'temple': "He has arrived," the giant Face of Boe (voiced by Struan Rodger) tells Novice Hame (Anna Hope) – a post-dubbed line that covered the removal of the Face's planned reintroduction (see above).

Feline Sister of Plenitude Hame was last seen in *New Earth* – being led away by an

officer of the New New York Police Department, along with every other member of the hospital staff, all implicated in the outbreak of a Pandora's Box of diseases. In *DWM*, Davies explained how he'd wanted Hame to have some sort of redemption: "I always knew, even at the end of *New Earth*, that she'd become Boe's nurse, it just seemed right."

Originally, before telling Hame to find the new arrival, Boe thought out loud, telling her: "The creatures are stirring, in the depths."



03m 57s

In another alley, the Doctor has brought up Sally Calypso's traffic report on a handy TV monitor, showing Martha the view that he and Rose had last time from the TARDIS' clifftop landing site – of flying cars buzzing to, from and around New New York. But when he says it's the view that "we" had last time, he might mean "we" the viewers, too – since the shot is simply recycled from *New Earth*.

"This must be the lower levels, down at the base of the towers," the Doctor tells Martha. "Some sort of undercity." Pluto's Megropolis One, visited by the Fourth Doctor (Tom Baker) in *The Sun Makers* (1977), also has an undercity... but so too does Mega-City One, the vast metropolis policed by big-chinned future lawman Judge Dredd in *2000 AD*. In stories including *Cry of the Werewolf* (1983; written



by John Wagner and Alan Grant, with art by Steve Dillon), the undercity is seen to have been the remains of the original New York...

There is indeed "an echo of Mega-City One" in the Pharmacy Alley scenes, Davies told *DWM* – but director of photography Rory Taylor was inspired by another science-fiction dystopia altogether: *Blade Runner* (1982). "There was supposed to be an infinite space above us, and light and rain are filtering through in pools," he told *DWM*. Later, Novice Hame will describe how the walkways and the flyovers leading between the city and its undercity were sealed off – ie, barricaded – 24 years previously; the motorway has a roof, though, meaning that light and rain can still filter through to the undercity streets. The Pharmacy Alley location – in between buildings at the Maltings complex in Cardiff Bay – has been reused in *Doctor Who* →

Essential Info

➤ Originally, the third and final story in the 'Year Five Billion' trilogy would have shown the Doctor descending through three levels of New New York: from the luxurious overcity, to the motorway, to the sea where the monsters lived. Ideas about a prehistoric Godzilla-type monster or a giant octopus were swiftly dismissed after writer and showrunner Russell T Davies recalled the giant crabs of *The Macra Terror* (1967). At one stage, the Doctor would have found human skeletons in a car on the lowest level of the motorway, covered in thousands of red baby Macra... with huge Macra in the sea beyond, ready to scale the city walls. Over time, the motorway became the story's focus – but the smog-breathing Macra remained.

➤ Director Richard Clark was recruited to *Doctor Who* from the

chronologically confused cop show *Life on Mars* (2007). The bulk of *Gridlock* was recorded over 11 days – beginning with scenes set in the darkened New New York Senate, mounted at the Temple of Peace on College Road, Cardiff (previously used for Platform One in *The End of the World*, 2005) on Monday 18 and Tuesday



19 September 2006. All the cramped car interiors were recorded on the same repeatedly redressed set at the series' regular Upper Boat Studios home, mostly over six days between Wednesday 20 and Wednesday 27. Pharmacy Alley scenes were recorded

on Thursday 28 and Friday 29 at the Maltings on East Tyndall Street. Warehouses scenes were also mounted on the Friday, at the nearby Ely Paper Mill. Ma and Pa's and Javit's cars (among other scenes) were recorded on Monday 2 October, after which Clark moved on to *The Lazarus Experiment* (2007).

➤ *DWM* readers ranked *Gridlock* 136th (out of 241) in its 'First 50 Years' poll of 2014 – 14 places above the original *Macra Terror*!

Left: Director Richard Clarke.
Below: Recording a scene in a futuristic car.



The Fact of Fiction

→ on several subsequent occasions: as a courtyard in *The Next Doctor* (2008), then as other Victorian London locales in *A Good Man Goes to War* (2011) and *Deep Breath* (2014).



04m 44s Three shuttered booths – described as “like burger vans in a city centre at night” – have suddenly opened, as three pharmacists (Tom Edden, Natasha Williams and Gayle Telfer Stevens) prepare to dispense patches that deliver ‘moods’, including Happy, Anger, Mellow and Rage. Other moods were available: menus in the booths apparently listed Complacent, Geeky, Giddy, Thirsty, Weird, Worried, OK and Chipper, among many others.

The mood patches are an extension of the “popper packs” used by a commune of far-future scientists on prehistoric Earth in Gareth Roberts’ Ninth Doctor novel *Only Human* (2005) – where, for example, Combo 490/32 can be used to eliminate “wrong feelings” conjured up by news of one’s impending death.

In *New Earth*, the green crescent moon motif – seen on walls, boxes and inside the pharmacists’ booths – was said to have been the “universal symbol for hospitals”. Are we to assume, then, that the area known as Pharmacytown (as given in scripted dialogue, later) lies directly beneath the Sisters’ hospital building? In *DWM*, production designer Edward Thomas suggested that “It’s as if there’s a black market, with supplies being stolen from the hospital and sold on the streets.”



The Doctor and Martha watch as Pharmacist #3 sells ‘Forget 43’ to a pale woman whose parents drove off on the motorway. Moments later, Martha is kidnapped by a gun-toting couple...



06m 21s Stage directions described how the Doctor pursues Martha, Milo (Travis Oliver) and Cheen (Lenora Crichlow) through warehouses: “Nightmarish location, pitch black, lit only by stark white daylight in the open, broken windows...” In the event, they run down a cluttered corridor at the since-demolished Ely Paper Mill in Cardiff – previously used as a location for *Rose* (2005), *New Earth* and *The Age of Steel* (2006).



06m 31s In a wider alleyway, Milo and Cheen’s car is waiting: “Not especially futuristic, like a big, black, bulky, boxy, SUV, but with no wheels...”

Inside, as Milo engages the “antigravs”, we see that in New New York in the year five billion and 53, they drive on the left-hand side, according to the old British and colonial convention – or so the right-hand position of the steering wheel implies.

07m 24s Now that car 4-6-5-diamond-6 contains three adult passengers, an automated voice grants Milo access to the fast lane. Originally, after Milo and Cheen kissed, Milo told his partner: “We’re gonna get there, sweetheart. Just sit back, we’re gonna find a home. A brand new home.” According to the stage directions: “They’re so happy. As kidnappers go, they’re really nice.”



08m 42s Coming round, Martha tears off the ‘Sleep-14’ patch forcibly applied to her neck, listening

as Cheen tells Milo how it’s said that, where they’re going, “the air smells like apple grass”. Moments later, Martha learns that where they’re going is Brooklyn. Since Rose scented apple grass when she first arrived on the planet... could it be that Milo and Cheen’s dream destination, ten miles and six years’ drive away, is the same promontory where the TARDIS landed in *New Earth*?



10m 45s With the Doctor having learned from the pharmacists the reason why the two “carjackers”

abducted Martha – because the city’s car-sharing policy means that only vehicles carrying three adults can join the fast lane – he sonics a door to access a platform on the side of the motorway. Stage directions described “a mile-wide circular concrete tunnel. CARS, suspended in the air, all identical, in 20 lanes of traffic. And 50 lanes deep...”

PLANET OF THE TIME LORDS

In the TARDIS (beginning at 02m 25s), the Doctor describes to Martha the “burnt orange” skies of his home world – as first described by his granddaughter Susan (Carole Ann Ford) to the Sensorites’ First Elder (Eric Francis) in *The Sensorites: A Desperate Venture* (1964). Next, he mentions its glass-domed Citadel, as established in an illustration first used as part of *DWM*’s own *Gallifrey Guardian* masthead in 1981, but which wouldn’t be depicted on screen before *The Sound of Drums*



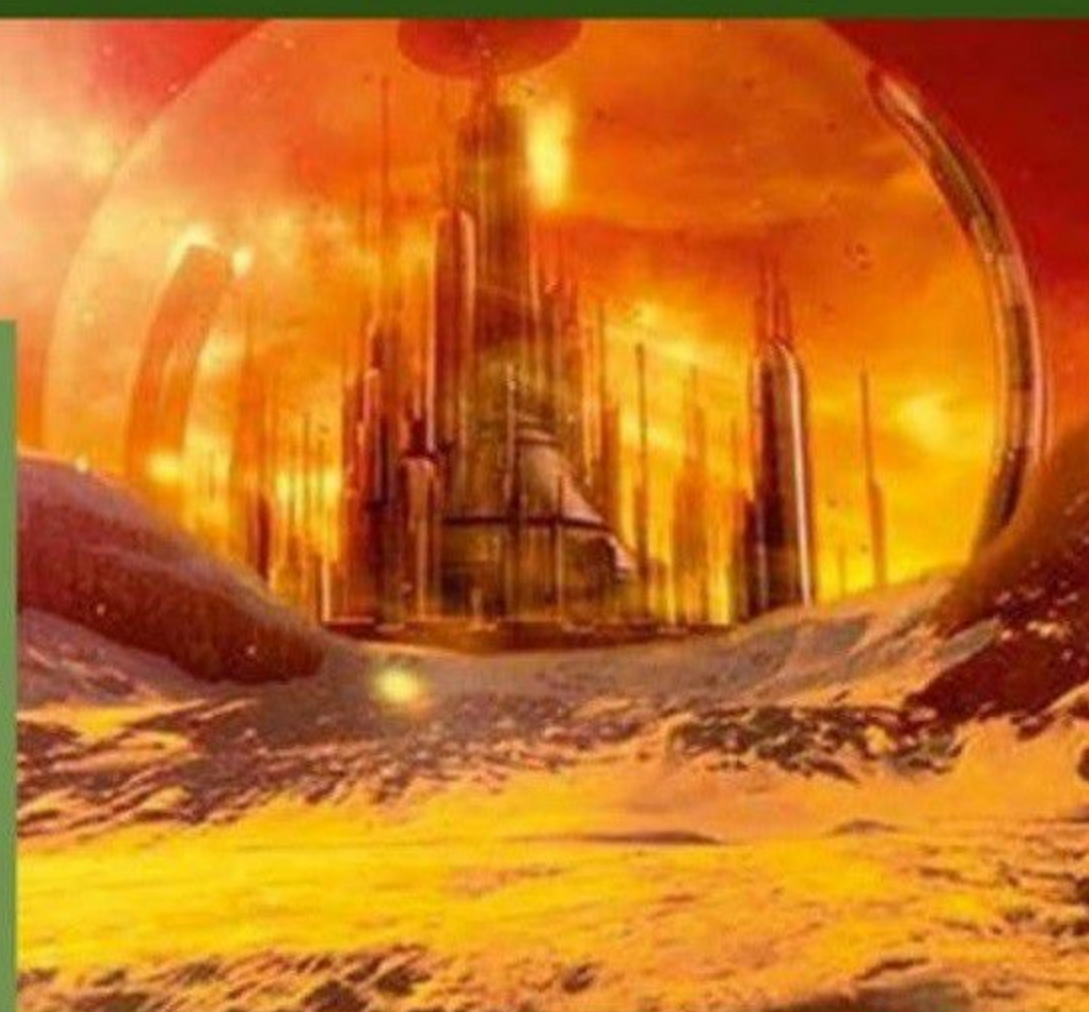
(2007) later in the same season. Then he refers to its snow-capped mountains, one of which he’d once lived halfway up, or so the Third Doctor (Jon Pertwee) had told

companion Jo Grant (Katy Manning) in Episode Six of *The Time Monster* (1972). Finally, he recalls its “deep red grass” – the same grass, perhaps, that the Eighth Doctor (Paul McGann) remembered lying in beside his father one warm Gallifreyan night in the TV Movie (1996).

Above: Susan (Carole Ann Ford) in *The Sensorites* (1964).

Right: Gallifrey as seen in *The Sound of Drums* (2007).

Below: The masthead for *Gallifrey Guardian* from *DWM* 50, published 12 February 1981.



GALLIFREY GUARDIAN



Squaxx dek Thargo with long memories might well be reminded of the Travel Tubes of Termight – a vast underground network traversed by untold numbers of flying vehicles – in *Comic Rock: Terror Tube*, the one-off 2000 AD strip that introduced Nemesis the Warlock and his arch-enemy, the “arch-bigot” Torquemada (1980; written by Pat Mills, with art by Kevin O’Neill). But Judge Dredd’s Mega-City One has its own mega-congested highways, too: 13.25 billion miles of them, in fact, carrying millions of mobile homes called Mo-Pads, on account of the city’s chronic housing shortage – as established in *Sob Story* (1979; written by John Wagner, art by Ron Smith). Not unlike the millions of mobile homes on the motorway, perhaps...?

Every single car has a dirty yellow, smut-encrusted windscreen – a cunning contrivance that, as stage directions indicated, meant they could “stay opaque from the outside, to save matting drivers & passengers into exterior shots of cars”.



11m 10s The choking-on-fumes Doctor has been beckoned inside the nearest car by driver Thomas Kincade

Brannigan (Ardal O’Hanlon) – who unwraps his scarf and lifts his goggles to reveal that he’s the first tom cat-person we’ve seen on New Earth, where the Sisters of Plenitude were all female. Brannigan’s flying helmet and goggles were borrowed from another TV ginger tom – Davies having recalled the animated character Ratz, who wore a similar helmet-and-goggles combo in Children’s BBC ‘Broom Cupboard’ links circa 1993 (around the time that Davies was writing CBBC serials such as *Century Falls*). Usually seen bobbing around on screens behind presenters, the disembodied head of Ratz had its own viewers’ letters slot, *The Litter Tray*.

Brannigan is married to the seemingly human Valerie, played by Jennifer Hennessy – previously a ‘female reporter’ in Davies’ apocalyptic ITV drama *The Second Coming* (2003) and later Moira, foster mother to the Twelfth Doctor’s student Bill Potts, in *The Pilot* and *Extremis* (both 2017). Given their similarity – might Valerie be Moira’s direct descendant...?



12m 04s A basket in the back holds the rest of the Brannigan family – six actual kittens, one of which

(the foremost white-grey tabby) miaows “Ma-ma!” Stage directions called for “lip-sync one kitten’s mouth” – which must be one of the oddest instructions ever given to effects house The Mill...

Much as it would like to, *The Fact of Fiction* can’t avoid the cat-shaped elephant in the car: *the Brannigans’ kittens are all differently coloured and patterned*. Now: two cat-parents’ base colours and patterns are only replicated exactly in their kittens if those parents share exactly the same base colour and pattern – meaning only two all-black cats will produce

a litter of all-black kittens (for example). But, depending on their own genetic mix, it is entirely possible (and indeed, common) for two differently coloured and/or patterned cats to produce a litter of differently coloured and-or patterned kittens, with no need for the involvement of a third, unknown tom (say). That, however, only applies to cat-cats; exactly what happens when cat-people and humans breed is their own business, of course.



12m 38s The Brannigans have been on the motorway for 12 years – and it feels like it, according to

Valerie. “Ah, sweetheart, but you still love me,” replies Brannigan. As scripted, she would have countered: “For my sins.”

Then, after the Doctor cottons on to the fact that they’ve travelled just five miles in all that time, Brannigan tells Valerie: “I think he’s a bit slow.” Valerie – described as “shrewd” in stage directions – originally replied, “Oh, I think he’s the opposite...”

The Brannigans have been on the motorway for 12 years – and it feels like it.



13m 36s Meanwhile, car 4-6-5-diamond-6 descends towards the fast lane, right at the bottom –

where vehicles can reach up to 30 miles per hour, so rumour has it. “That’s like, crazy,” responds Martha, sarcastically, to this news – but as scripted, Cheen replied, perhaps without irony: “Oh, he’s got a wild side, has Milo.” Originally, the list of stockpiled assets reeled off by Cheen included “plenty of vids and music and games”.

14m 15s Unable to get past the automated voice of the NNYPD communications system, the Doctor wonders if there’s anyone else he can contact: “I once met the Duke of Manhattan. Is there any way of getting through to him?” He, and we, met the Duke (Michael Fitzgerald) on Ward 26 of the Sisters’ hospital in *New Earth*. But Brannigan can only communicate with other cars if their occupants are on his “friends list”. Is this the first direct reference to social networking, as we know it – not simply websites and blogging – in *Doctor Who*?



14m 45s So Brannigan’s hailed an elderly married couple, Alice and May Cassini (Bridget Turner and Georgine Anderson).

Playing driver Alice, Bridget Turner (1939-2014) – a favourite of the playwright Alan Ayckbourn’s, who supposedly turned down the role of hotel-managing harriidan Sybil in *Fawlty Towers* (1975-79) – was married to Frank Cox, who’d directed three episodes of the very first season of *Doctor Who* (including, by odd coincidence, the final episode of *The Sensorites* – the source of the “burnt orange sky” speech twice alluded to in *Gridlock*). Before playing Alice’s wife, Georgine Anderson had been another May in a Russell T Davies script – May Harkness, one of two shop-owning sisters in Davies’ *Century Falls* (1993).

As scripted, Alice cut over the Doctor after he’d grabbed the car’s mike to ask after Martha (who was “inside one of these vehicles, but →



Opposite page top: Moods for sale from a friendly pharmacist (Tom Edden).

Above: Cat person and proud father Brannigan (Ardal O’Hanlon).

The Fact of Fiction

→ I don't know which one"), saying: "Who've you got there, Brannigan, some sort of idiot? Get lost out there, and you stay lost." Then, after car-spotter May had identified the vehicle that Martha was in, and that it was headed for the fast lane, Alice added: "They'll have gone down, that's all we can know. Deep down."



16m 20s In the other car, Milo dismisses distant roaring noises from below as the sound of the air vents at the base of the tunnel. Stage directions indicated a different effect from what's heard on screen: "a strange snapping sound, like huge, hinged things coming together" – mistaken for the vents clattering, perhaps?



17m 40s Meanwhile: after Valerie refused to contemplate the Doctor's request to go down to the fast lane – "The conversation is closed" – stage directions noted how the Doctor was "darker now; a dangerous man, when trapped." Originally, after Alice Cassini told the Doctor that she and her wife had been on the motorway for 23 years, May explained how they were heading for the Flatlands. "There are houses out there, made of wood," said Alice. "And cinnamon wheat, reaching all the way to the horizon."

19m 40s Sally Calypso has introduced the 'Daily Contemplation' – one might even call it *Thought for the Day*...

The people of the motorway join in a rendition of *The Old Rugged Cross* (1912), a hymn by the Methodist evangelist George Bennard (1873-1958): "I will cling to the old rugged cross/And exchange it some day for a

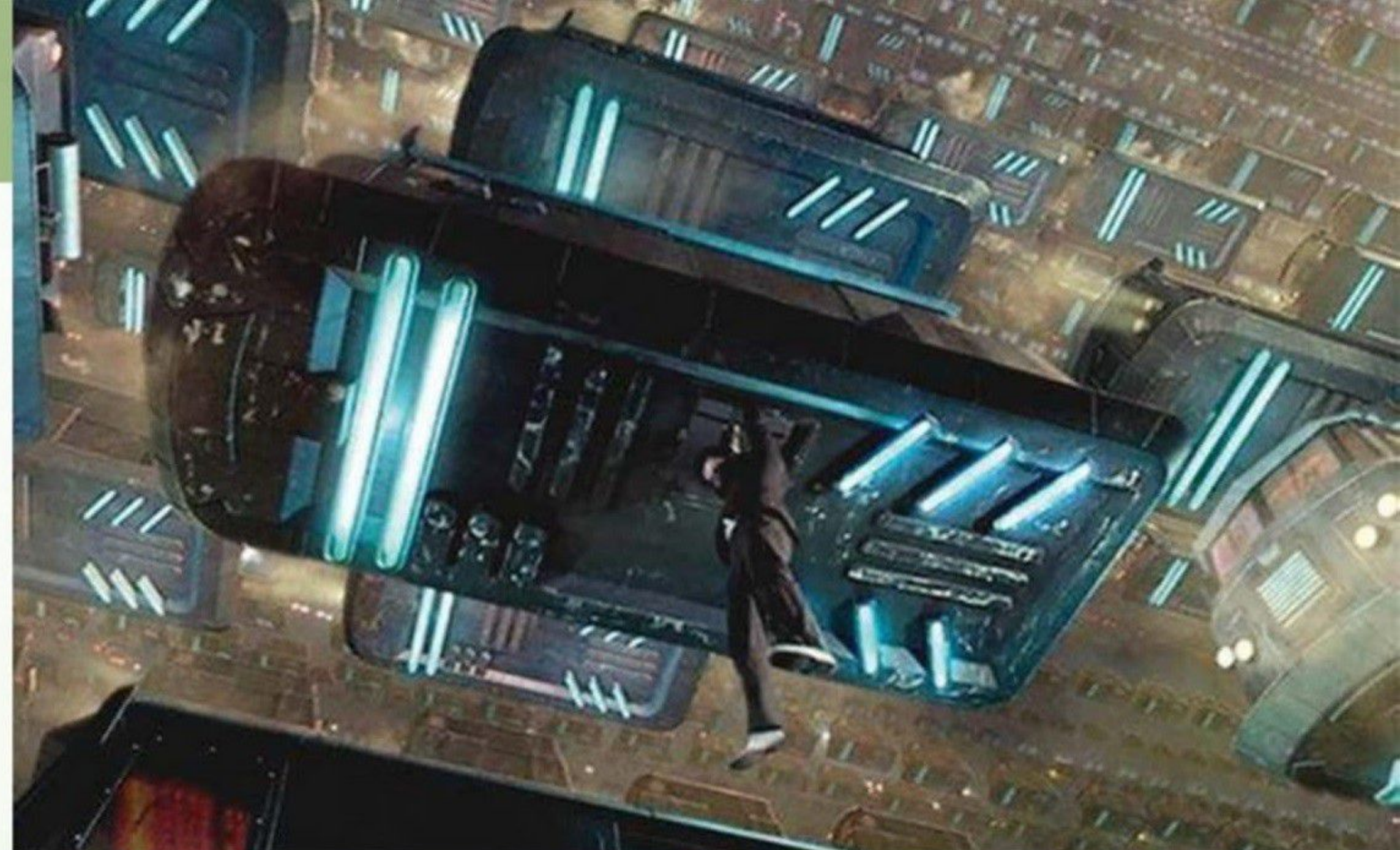
crown..." It expresses, of course, their faith that they'll some day reach their promised lands. The Doctor has just asked Valerie, "What if there's no help coming, not ever? What if there's nothing?" – and consequently stage directions required him to here become "part of it" by reaching out to clasp Valerie on the shoulder "as an apology... which she accepts". David Tennant, however, felt this ran counter to his interpretation of the scene, which showed how the Doctor alone refused to accept the situation... and so the gesture was dropped.

21m 17s Declaring his intention to make his own way down to the fast lane, the Doctor opens a hatch in the floor – and throws Valerie his coat, which he claims was given to him by the American singer Janis Joplin (1943-70), probably best known for her recording of *Piece of My Heart*.



21m 55s The Doctor drops onto the car below and sonic-screwdrivers its roof hatch. Inside, exactly as per stage directions, is "a BRIGHT WHITE MAN (like the one in [episode] 2.1)" (Simon Pearsall). The white man in 2.1 – ie, *New Earth* – was said to be suffering from "Pallidome pancrosis" – so was his whiteness a symptom of the disease, or are both of these individuals just very, very white?

22m 13s Having put his sonic screwdriver in the inside right pocket of his suit jacket before



jumping to the car below, the Doctor then retrieves it from the inside left!



22m 27s Two "Teenage Cyber Punks" (Naomi Hayama, Kaman Chan, both uncredited) inhabit the next car.

The manga-style poster on their wall bears two Japanese characters (悪狼) that together represent a piece used in some variants of the board game *shogi*: the *akuro*, or 'bad wolf' – a phrase planted throughout the universe by Rose Tyler, according to *The Parting of the Ways* (2005).



23m 45s The exits from the fast lane are always closed, driver Javit (Daisy Lewis) tells Milo... moments

before she and her passengers, two Vestal Virgins (Holly Dymock and Hayley Jones; both uncredited) are attacked by whatever it is that lives in the fog. The question is: how does "scrawny black female cat" Javit contrive to hail Milo's Car, since (as Brannigan told the Doctor at **14m 27s**) drivers on the motorway can only communicate with other drivers if they're on their friends list? (Perhaps inexperienced driver Milo has set his comms to automatically accept all friend requests?)



24m 30s Having encountered a naked couple and a 'red man' en route (Chris Ilston and Grainne Jougin,

then Andrew Cameron; all uncredited), the Doctor finally reaches a car in the layer immediately above the fast lane – home to a solitary businessman (Nicholas Boulton). In the online commentary for *Gridlock*, Davies said that Mega-City One, "full of odd little people with odd little habits", helped inspire the strange denizens of the motorway: "That businessman, especially, with his bowler hat, is like Max Normal, who used to be in *Judge Dredd*..." One of Dredd's regular informers, the jive-talking, brolly-wielding, carnation-wearing Normal, aka 'The Pinstripe Freak', first appeared in *The Comic Pusher* (1977; written by John Wagner, with art by Mike McMahon).

25m 36s After cutting through the roof of the Brannigans' car, Novice Hame – carrying a German 'Schmeisser' sub-machine

NEW NEW EARTH ADVENTURES

Post-*Gridlock*, the Doctor has met the Macra again, according to Trevor Baxendale's *Decide Your Destiny* book *Claws of the Macra* (2010). In this

interactive story, a school trip to a gas refinery uncovers an infestation of massive crabs, which the reader helps to defeat by assisting the Eleventh Doctor and Amy Pond.

Meanwhile, life on New Earth goes on – at least, according to the recent Big Finish audio anthology of four *Tales from New Earth* (2018). Here, the former Novice Hame (again played by Anna

Hope) is now a senator, working to restore her home across adventures set, not just in New New York, but in the New Forest, home to Sapling Vale (Yasmin Bannerman), a cutting from Jabe of the Forest of Cheem (from *The End of the World*); in the floating city of New Caelum; and in New Cairo, home to the Most Exalted High Persian (James Dreyfus), spiritual leader of Catkind.



Left: Novice Hame (Anna Hope).

Top right: The Doctor makes a dangerous leap to another car.





gun – demands to know the location of the Doctor. We're never told how Hame has contrived to track the Doctor this far... but it doesn't seem unreasonable to suggest that if she'd managed to locate the TARDIS, she could have interrogated the nearby pharmacists and found out which motorway access point they'd directed him to, then either followed him on CCTV or identified the car nearest the lay-by when the access point was breached.

Hang on, though – if Hame's just cut a hole in the roof, won't the Brannigans choke on the motorway fumes?

Using ventilation to shift the fumes, the Doctor looks out of the hatch in the businessman's car and sees giant aliens at the bottom of the fast lane. He identifies the crab-like creatures as Macra.



27m 20s To avoid attracting the Macra, Martha gets Milo to "Turn everything off" – something, she

says, she saw in a film: "They used to do it in submarines..." Martha might have observed a 'silent running' scene in almost anything, but relatively recent examples (from her perspective) would include *The Hunt for Red October* (1990) and *Crimson Tide* (1995). But with everything turned off, including the air-con that enables them to breathe – how come the car remains in the air? (After all, Milo was obliged to engage its "antigravs" in the undercity.)



27m 57s The gas-dependent Macra have devolved since the last time the Doctor saw them: "Now they're

just beasts." But how did they get inside the motorway in the first place? In *DWM*, Davies said that "when New New York had been flourishing, they'd been kept in the City Zoo, and when everyone

The gas-dependent Macra have devolved since the Doctor last saw them.

died, they escaped and settled in the fog..." – a variation on urban legends, dating back to the 1930s, about unwanted pet alligators inhabiting the New York sewers. (The same sewers will be seen to accommodate even deadlier monsters in the next episode, *Daleks in Manhattan* – so maybe it's just as well that bit of exposition never reached the screen.)



28m 54s Having located the Doctor, Novice Hame has teleported him away to the senate building in

the city above – its entire population having been killed in a seven-minute viral outbreak 24 years earlier, caused by a new mood called Bliss. "And what human doesn't want that?" added Hame, in her scripted speech.

The now-skeletal overcity inhabitants featured in Davies' earliest plans for the story: "I had all sorts of plans for the lavish and gaudy lifestyle being lived above, the toffs at play, ignoring the terrible fate of the motorists below..." (This element was lost when the motorway took on a greater prominence in the narrative.)

32m 04s There's two minutes' air left in car 4-6-5-diamond-6. As scripted, Milo suggested: "Maybe... we could start up, and I could ram the junction. Force our way through." He'd kill them, protested Cheen – but they had to do something, insisted Milo.

Persuaded by Martha's faith in the Doctor, Milo repowers the car... and while he battles to avoid the Macra, the Doctor

battles to restore enough power to the motorway systems.

38m 12s Opening the roof so the cars can fly up into the city has come at a price. The Face of Boe, who'd wired himself into the city mainframe to keep things running, has given his last; and so, when Martha arrives, she finds the Doctor and Hame kneeling beside the Face, now outside his cracked tank – "like a portrait of a Victorian lament", according to stage directions.

Soon, the Face speaks with his mouth – reminding the Doctor how "Everything has its time..." Which is exactly what he heard the Ninth Doctor (Christopher Eccleston) tell Rose in reference to the unnatural survival of Cassandra (Zoë Wanamaker) in *The End of the World*: "Everything has its time, and everything dies."



39m 37s The meaning of the Face's final secret – "You are not alone" – will become clear to us,

and the Doctor, in *Utopia* (2007) later in the season... but the reason why the Face knows this won't become clear until the final moments of the season's final episode, *Last of the Time Lords* (also 2007).

Davies had previously written an in-universe piece about the Face of Boe for the BBC non-fiction book *Doctor Who: Monsters and Villains* (2005), which – by happy accident, it seems – foretold the opening of the motorway roof: "Legend has it that if the Face of Boe should die one day, then the sky will crack asunder..."

43m 27s Back at the site of the now-closed Pharmacytown, as the people of the new New New York sing *Abide With Me* (its lyric written by Henry Lyte in 1847, the melody heard here composed by William

Monk in 1861), the Doctor confesses to Martha that his home planet was actually destroyed in the Time War...

And his darkness deepens. **DWM**

FURTHER INFO

DVD/BLU-RAY

The Complete Third Series
COMPANY
BBC Worldwide
YEAR 2014/2015
AVAILABILITY
Out now



Right: The Doctor and Hame witness the Face of Boe's final moments.



Audio Frequencies

Reviewed this issue

➤ *Missy: Series One*

RRP £23 (CD), £20 (download)

➤ *The Fourth Doctor Adventures: Series 8 – The Syndicate Master Plan: Volume 2*

(Featuring the Fourth Doctor and Ann Kelso)

RRP £25 (CD), £20 (download)

Available from bigfinish.com



Review by **STEVE O'BRIEN**

Illustration by **JAMIE LENMAN**



T

he age of Steven Moffat may well be done, dusted and tucked away in TV land, but in the cubbyhole of Big Finish it has a healthy heartbeat, even if Steven himself has nothing to do with it. So, joining oh-so-very-Moff staples like the Paternoster posse, River Song and Kate Stewart's UNIT gang on the Big Finish roster is Missy with her first dedicated set of audio adventures.

We should be thankful this is even a reality. After the scripts were written for this first run of Missy jaunts, Michelle Gomez nabbed a prime role in Netflix's prestige teen drama *The Chilling Adventures of Sabrina*, meaning she'd be in Canada when the stories

were scheduled to go into production. It's only because of Gomez's unflagging love for the character that, between *Sabrina* shoots, she somehow found time to record her lines in Vancouver, while the rest of the cast did their thing at London's Moat Studios. You don't necessarily *need* to know this, but it's worth pointing out to highlight just how seamless the recording sounds. So a hearty slap on the back to series producer David Richardson, director Ken Bentley and their team for a faultless edit job.

Like River Song, who on television never had a single line written for her by anyone but Steven Moffat, the danger is that, without her creator's guiding hand, Missy's voice might not hit quite the right note. Happily, the writers here seem to have an impeccable understanding of the character's inner workings. Unlike the Doctor, there isn't an inherent 'Masterness' for an actor to cling to, beyond him or her being, well, bad. There's more to link Jodie Whittaker's Doctor to, say, Patrick Troughton's than there is common DNA between Michelle Gomez's and Roger Delgado's Masters. Before her, being evil almost felt like a rather prosaic birth defect; only with Missy did it feel like something she *loved* being.

So don't go expecting anything as solemn as the War Master series here. The emphasis in this Missy range is on the funny and the unpredictable, and the four writers – Roy Gill, John Dorney, Nev Fountain and Jonathan Morris – all have a firm handle on the character. Given that Missy's on-screen look tipped its nanny hat to Mary Poppins, it feels right that the first story here, Gill's *A Spoonful of Mayhem*, sees her acting as governess to a couple of Victorian kids. Any thought, though, that this Big Finish take on the character might dilute some of her off-the-scale wickedness is put to rest in the story's opening scene, when she casually pushes a hapless chimney sweep off the roof of a five-storey house. Missy may look like Mary Poppins, but Julie Andrews would *never* have done that to Dick Van Dyke.

Missy, it seems, has been exiled to Earth for crimes she's yet to commit – in a neat narrative sidebar, we're told that she's been "cross-breeding dogs and squirrels to make a creature that chases itself up trees, just for kicks and giggles", but she's an epically unreliable narrator, so take that with a shovelful of salt – and she's been told by her finger-wagging captors to go get a job.

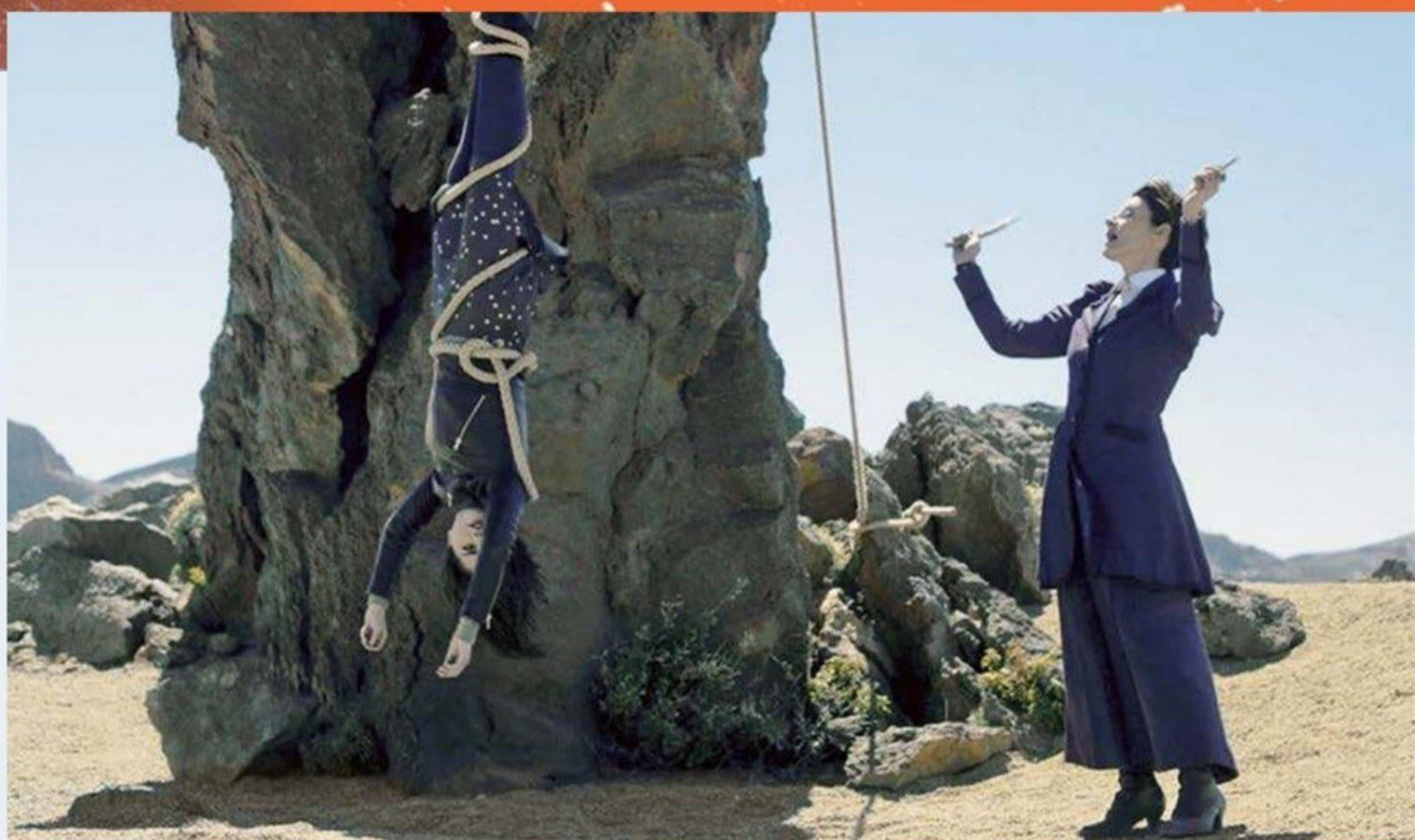
She arrives at the upper middle-class abode of Oliver and Lucy Davis (played by Oliver Clement and Alex Kingston's niece, Bonnie Kingston) with, brilliantly, a pistol nestled in a bunch of flowers. ("Violets and violence," says Oliver, in what could easily have been another title for this story.) Quite why the children's father doesn't give Missy her marching orders after she tells him, "Tell you what – special offer, if I don't like you lot after, no one has to die," is a mystery. But then some widowed men will forgive even the threat of child murder when there's a charismatic lady in the house.

Missy brings a bracing waft of 21st-century cheek into this stuffy Victorian world, and it's a contrast so delicious you almost want her to stick around in this era. But no, the second story – *Divorced, Beheaded, Regenerated* – catapults her back a further 300 years to Tudor England and the reign of Henry VIII. Except what she finds isn't the real Henry VIII, but that old scamp the Meddling Monk up to his old tricks.

It's a reminder, once more, how fantastically on-target Big Finish were in giving the role once played by Peter Butterworth to that sublime comic thesp Rufus Hound. He's really quite brilliant here, and the interaction between these two Time Lord renegades – one wickedly evil, the other childishly, hilariously irresponsible – is delectably delivered. John Dorney's spirited romp is light on plot but rich in peppy, gut-busting dialogue ("He's a mock Tudor," Missy quips about the phony King), and it's to be hoped this isn't the last time these two Time Lord misfits go head to head.

The fun continues in Nev Fountain's *The Broken Clock*, which puts Missy into the middle of a hyperbolic true-crime TV show, 'Dick Zodiac's America's Most Impossible Killers'. Though often baffling (you may need a few listens to completely navigate its narrative architecture), it's a dizzyingly inventive meta-noir that casts Missy as a Scotland Yard detective, DI Missy Masters no less, who's over from London to investigate a series of grisly deaths in New York City. It's a story as mad and mercurial as its lead character, and a reminder that we all need a little Nev Fountain in our lives.

Despite not being set in Scotland, Jonathan



The emphasis in this Missy range is on the funny and the unpredictable, and the four writers all have a firm handle on the character.

Morris' *The Belly of the Beast* is perhaps the most Scottish *Doctor Who* story ever recorded; so incredibly Scottish, in fact, it makes *Terror of the Zygons* sound like *Brideshead Revisited*. Set on what first appears to be a tiny planet and focused on

a slave race that sound like they've been beamed in from deepest Glasgow, this is the darkest tale here, featuring Missy at her most calculating and callous. But even when Missy's in full-on supervillain mode, she's never not a hoot.

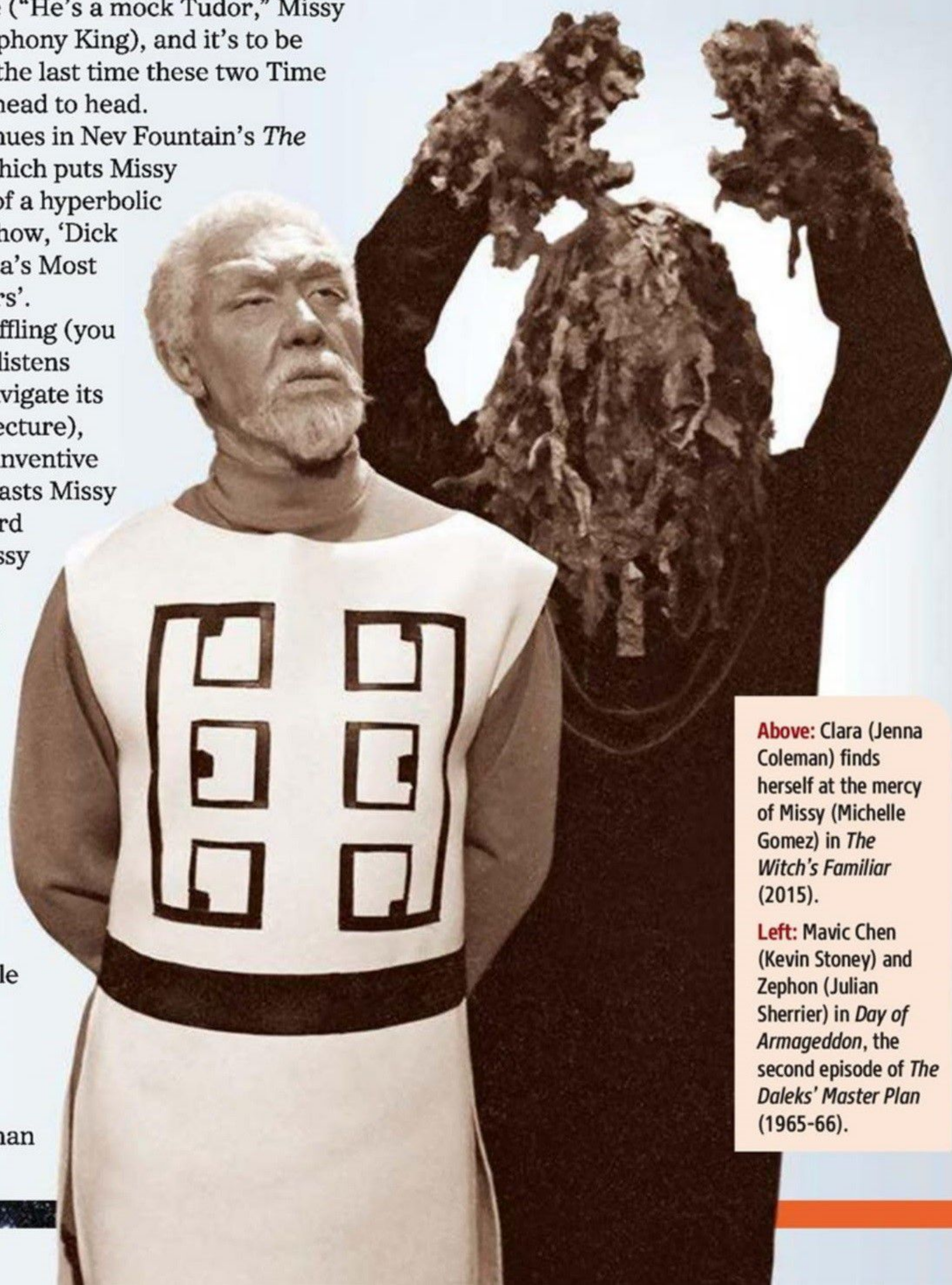
This range is probably Big Finish's most laughter-filled series yet. Oddly, however, they've gone for a traditionally bombastic theme tune that doesn't quite connect to the jaunty, ironic tone of the stories. But that's really the only dropped stitch in this collection, which in all other respects does one of Steven Moffat's greatest creations proud. Bravo, all round.

"In the name of Zephon: die, Doctor, die!" So climaxed the first part of *The Fourth Doctor Adventures* Series 8A, with the shock-horror reveal of the son of a character from *The Daleks' Master Plan* (1965-66) – a character you might not even remember. Zephon was the Master of the Fifth Galaxy in the year 4000, who teamed up with the Daleks in their (master) plan to rule the solar system. The Doctor impersonated Zephon after he was knocked unconscious by Space Security Agent Bret Vyon (hurrah!), before the Daleks, irked by Zephon's ineptitude, exterminated him.

Fast-forward 20 years or so and it seems Zephon, son of Zephon (if you've a name that works, why change it?), blames the Doctor for his father's death. "This man was the ruination of my entire family," he wails, like a rubbish Kylo Ren. As baddies go, Zephon is more like a fuming toddler than anything truly intimidating, though it's been a long while since we've heard a *Doctor Who* villain utter the word "Doc-tor" with such black-hearted relish. The frond-faced nasty is →

Above: Clara (Jenna Coleman) finds herself at the mercy of Missy (Michelle Gomez) in *The Witch's Familiar* (2015).

Left: Mavic Chen (Kevin Stoney) and Zephon (Julian Sherrier) in *Day of Armageddon*, the second episode of *The Daleks' Master Plan* (1965-66).



Reviews

→ lusting for membership of the Syndicate, a group he describes, in a somewhat starry-eyed manner, as “the single most powerful organisation for terror and mayhem the universe has ever seen.” The opening story of this box set, *Time’s Assassin* by Guy Adams, concludes Zephon Jr’s story and cleverly sets up events for the season finale.

The second adventure, *Fever Island* by Jonathan Barnes, sees the Doctor and 1970s police officer Ann Kelso (his new companion, introduced in Volume 1 and played by Jane Slavin) land on a remote Scottish island where they hook up with a preposterous secret agent by the name of Jason Vane. “My days are filled with danger,” the super-suave and cliché-riddled spy tells us. Of course, he’s a sledgehammer stereotype for a reason, but Barnes still has plenty of fun as the Doctor butts heads with this comically macho Milk Tray Man.

We’re back on the trail of the Syndicate for the four-part finale, John Dorney’s *The Perfect Prisoner*, which finally shines a light on the shadowy terror organisation first referenced in *The Sinestrian Kill*. It’s worth being seriously prepped for this one. While the cliffhanger to the last box set suggested you might need to brush up



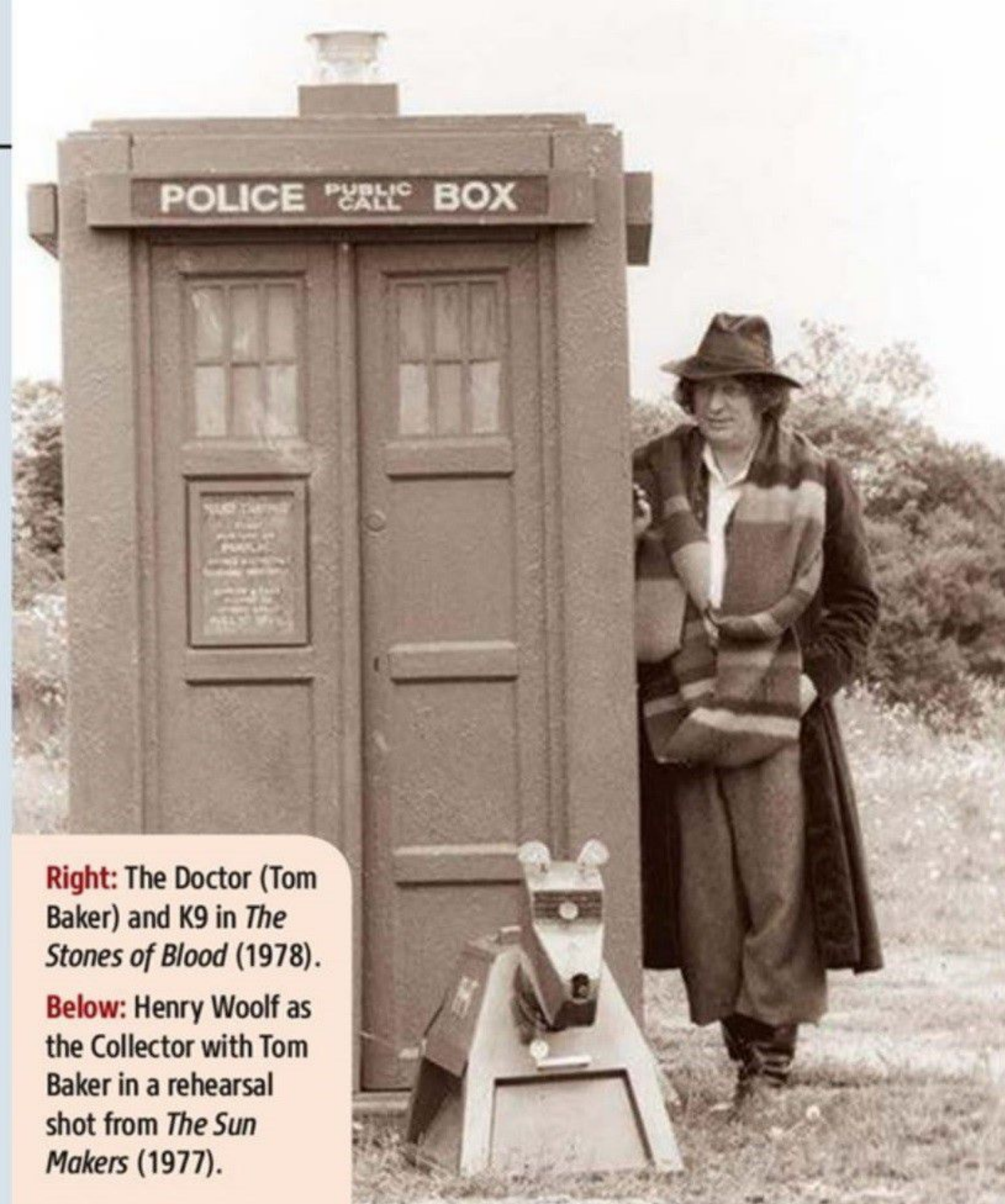
Fever Island sees the Doctor and Ann Kelso land in Scotland, where they meet a secret agent.

on your *Daleks’ Master Plan* knowledge, be aware that you’re going to need a neck-deep dive into that 12-parter to fully appreciate this one. The Syndicate, it turns out, is basically the Galactic Council from that story, except it’s made up of the wives, sons and daughters of its original members.

It’s all been building up to this and Dorney’s story doesn’t disappoint, delivering a tornado of twists in its second half that help explain some of the apparent stumbles of the previous six stories,

such as why exactly the Doctor was so uncharacteristically hell-bent on exposing the Syndicate and why WPC Ann Kelso sometimes felt under-sketched.

Continuity hounds will find much to gorge on here, but for less First Doctor-literate listeners, well, you’ll need a primer for sure. To finish, though, stellar plaudits to Jane Slavin, who, with this story especially, has proved herself a worthy shipmate to the Fourth Doctor. Welcome aboard, ma’am. **DWM**



Right: The Doctor (Tom Baker) and K9 in *The Stones of Blood* (1978).

Below: Henry Woolf as the Collector with Tom Baker in a rehearsal shot from *The Sun Makers* (1977).

Talking Book

Doctor Who and the Sunmakers

Written by Terrance Dicks
Read by Read by Louise Jameson
with John Leeson RRP £20 (CD)

Available from BBC Audio

Doctor Who and the *Sunmakers* is a noble piece of novelisation work from Terrance Dicks – though, to those with only a cursory knowledge of *Doctor Who*, the original story (as it was on TV) might feel like the stuff of parody.

We have a colonised Pluto ruled over by a totalitarian regime, downtrodden human slaves, industrial corridors to run down, an undercity of salty rebels for the

Doctor, Leela and K9 to foment into an uprising, etc etc. However, Robert Holmes’ script is packed with colourfully broad satire based around his then-recent experiences with the Inland Revenue, peppering the story with plenty of gags about money, bureaucracy, taxes and the unfairness of it all.

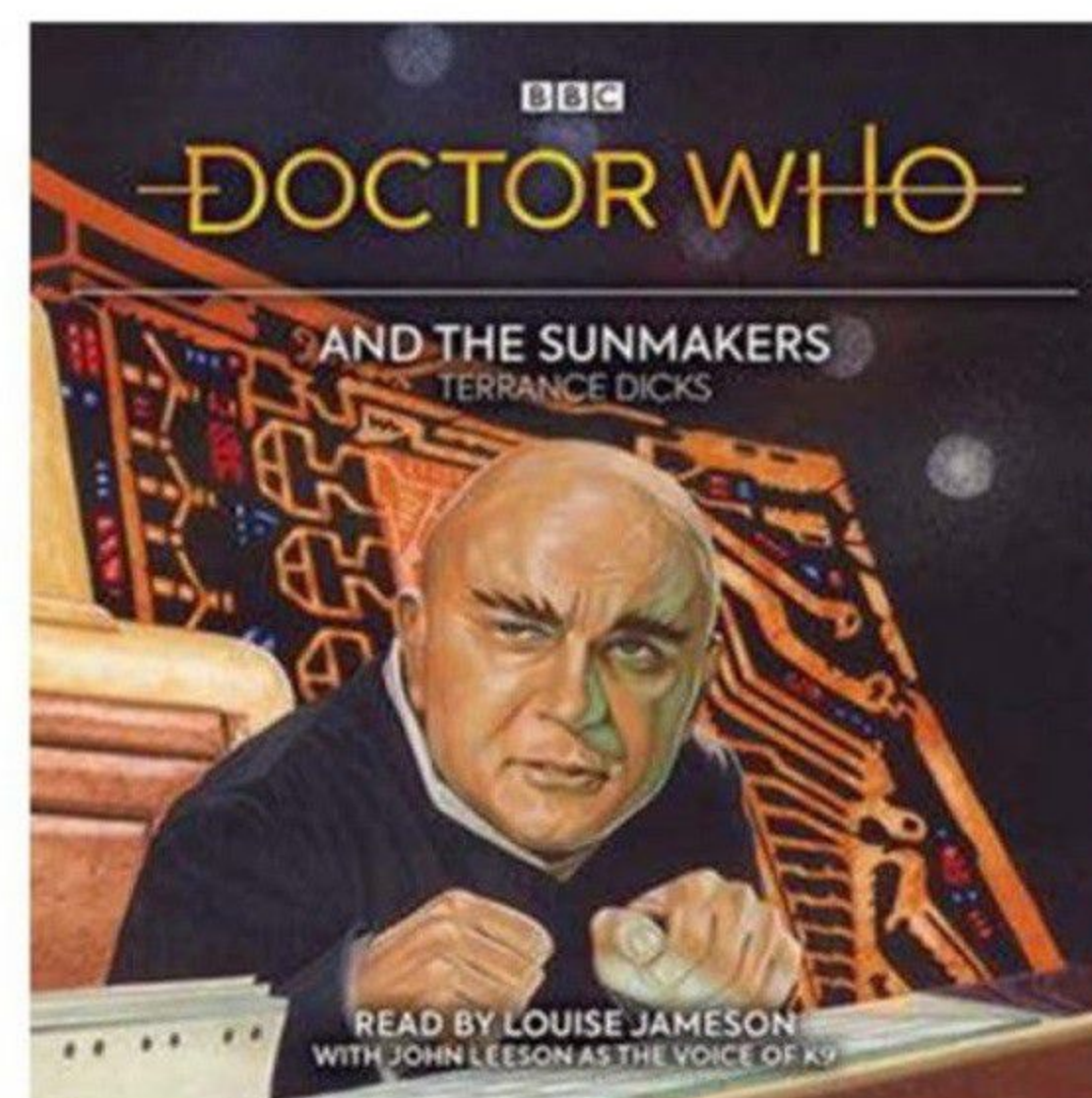
What Dicks does with *The Sunmakers* is condense it into a brisk novelisation that serves as a good account of the story but also, quite brilliantly, keeps a lot of the satire and humour. It shows why he was master

of the adaptation game and why his books make for thoroughly engaging reads.

Narrator Louise Jameson enjoys herself throughout with the broad strokes of the story, giving a performance that creates a sense of fun but still injects that essential air of tension during action sequences. On screen, *The Sun Makers* was one of Leela’s

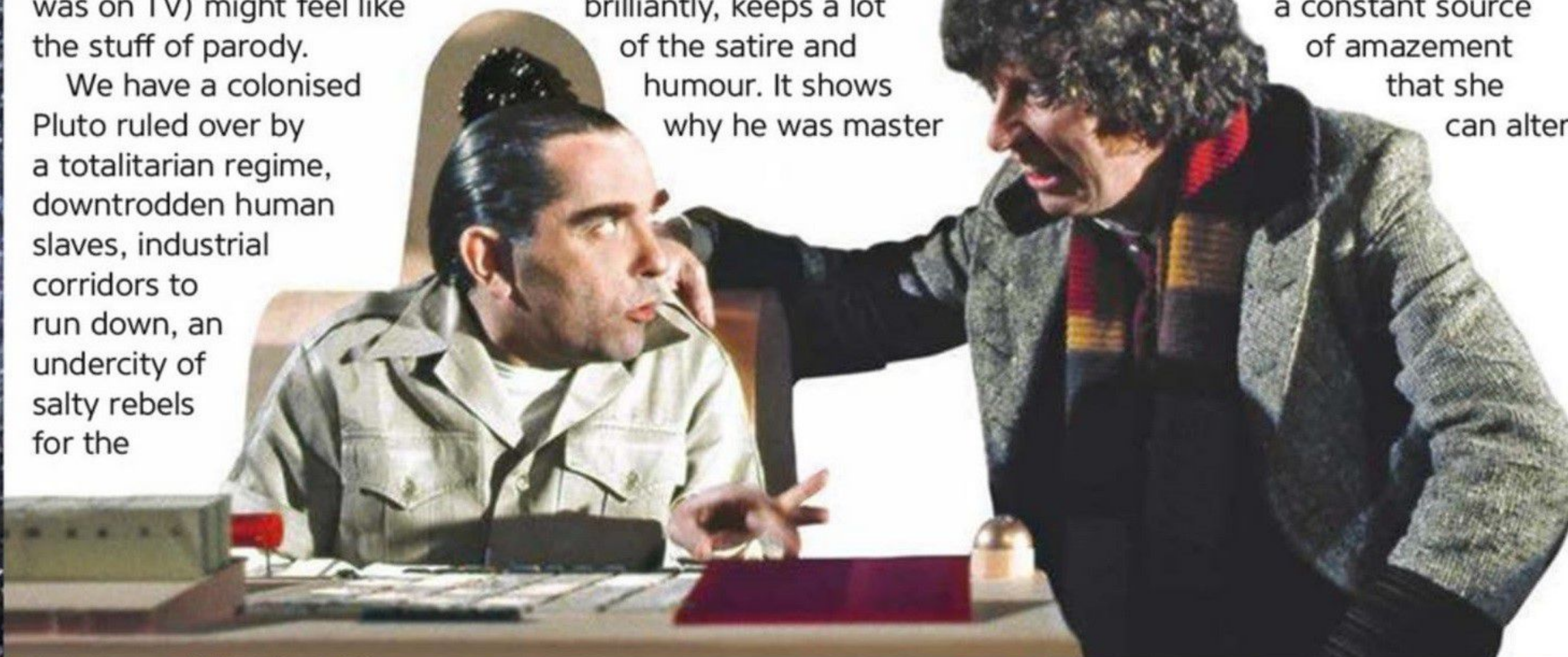
stronger adventures,

and Jameson embraces that; it’s a constant source of amazement that she can alter



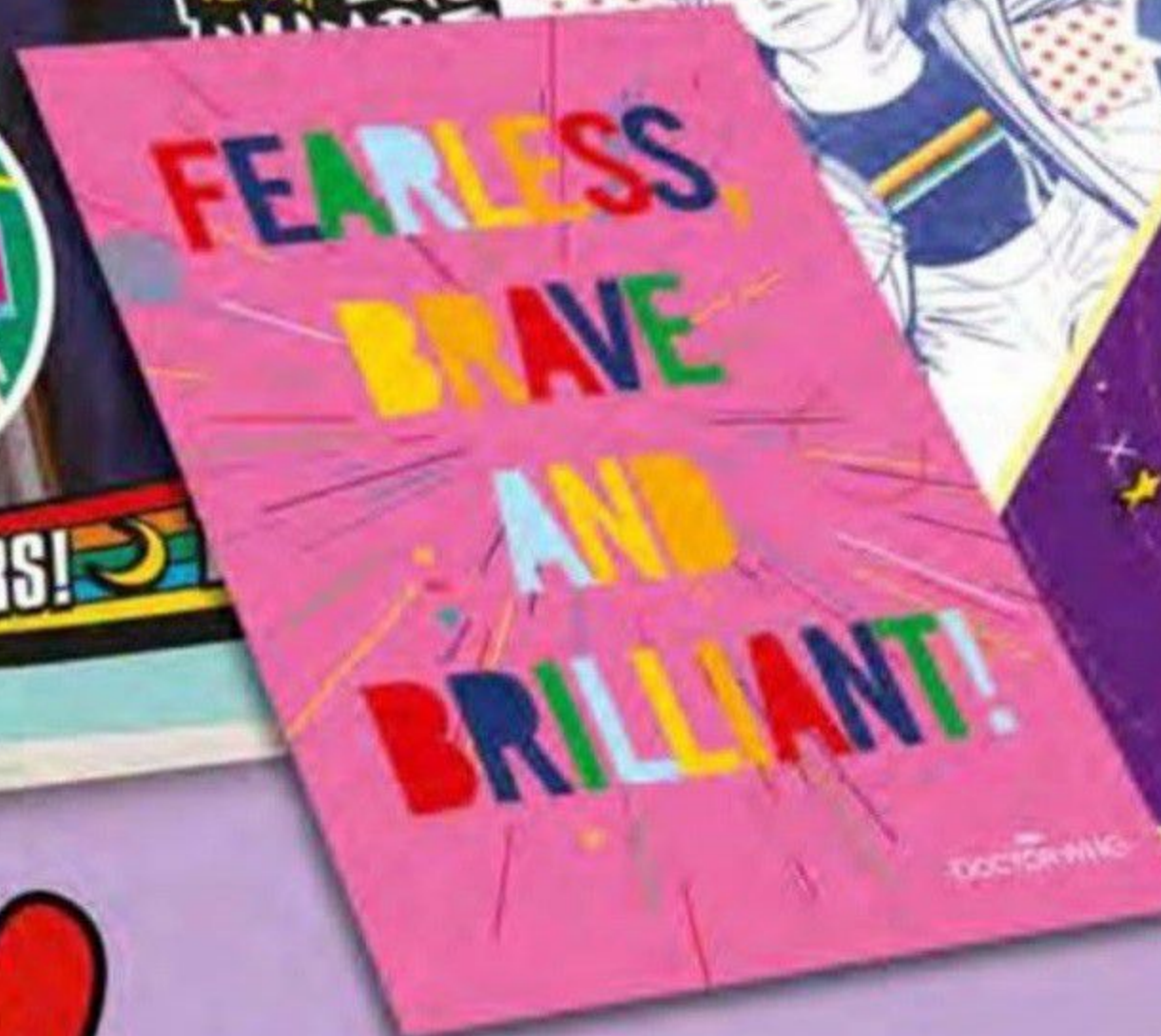
that wonderful voice to recreate a character she first played 40 years ago. There’s also much to enjoy in her takes on the villains, Gatherer Hade and the Collector, clearly relishing being let loose on something with a bit of colour in the characterisations.

As ever, the aural package provided by the BBC Audio team is slick and polished. It’s a testament to their work that, month in month out, they produce these immersive productions of much-loved novelisations. Long may we enjoy them – just don’t forget to pay your taxes! **MARK WRIGHT**



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Doctor Who: The Collection Season 18

 **Blu-ray**

BBC Studios

RRP: £56.16

Starring: Tom Baker, Lalla Ward, John Leeson, Matthew Waterhouse, Sarah Sutton and Janet Fielding

Contains: *The Leisure Hive*, *Meglos*, *Full Circle*, *State of Decay*, *Warriors' Gate*, *The Keeper of Traken*, *Logopolis*, *K9 and Company*

Of all the series in *Doctor Who*'s long history, Season 18 stands as perhaps the most singular and distinctive.

Partly this is because, in our collective memory, Tom Baker belongs as much to the 1970s as the Fonz and Evel Knievel. So when John Nathan-Turner checked his watch, saw that it was now the 1980s and promptly set about dragging the show into the age of the BBC Micro (glitzy new neon titles, Fairlight synth theme and all), its outgoing star already looked like a man out of time. Even his raggedy costume had been replaced by a smart Sunday-best version to stop him making the place look untidy.

In hindsight, it's easy to mock Nathan-Turner, script editor Christopher H Bidmead and (lest we forget) exec producer Barry Letts' desire to rid the show of the "undergraduate humour" of Douglas Adams. But it's true that there's a 'Footlights revue' aspect to the previous run, not least in its frequently makeshift production. Season 18, by contrast, displays a new level of technical competence – flair, even. And how strange that it should be Bidmead, the computer journalist, and not Adams, the wide-eyed and curious polymath, whose series ended up being the most about *ideas*.



Tom Baker often cuts a gaunt and bloodless figure compared to the goofy ringmaster of just a year earlier.

It's also become fashionable to knock Bidmead's insistence on stories being rooted in 'hard' science. But wasn't that at least 50 per cent of the show's original remit? Plus, if you can't find inspiration and wonder in the vast, strange, impossible realm of science, perhaps it's time to ask if you're cut out to write science fiction in the first place.

OK, so *The Leisure Hive*'s preoccupation with tachyonics was never really going to cut it against the disco robots and figure-hugging spandex of *Buck Rogers in the 25th Century* over on ITV. But it still looks terrific – especially now that opening on Brighton beach has been lovingly restored to full HD.

Elsewhere, these are stories that pop with invention and imagination, an approach that finds perhaps its most perfect expression in *Warriors' Gate*, a giddily strange grab-bag of Jean Cocteau, Samuel Beckett, Chinese philosophy and "a short course in cytogenetics" made in the style of an Adam and the Ants video. And where else in 1981 would you have found anything quite like *The Keeper of Traken*: a hard sci-fi *Midsummer Night's Dream* with a monster based on a sculpture

by the Italian futurist Umberto Boccioni? Certainly not on *Buck Rogers*.

It's no secret Tom Baker was unhappy, and unwell, while making these stories, and he often cuts a gaunt, bloodless figure compared to the goofy ringmaster of just a year earlier. But even this adds to Season 18's uniquely funereal atmosphere: as if the whole series is one long march toward the guns.

No surprise, then, that the new *Logopolis* documentary, *Hanging on a Thread*, finds Tom in less Tiggerish form than usual, lamenting how much he "deplored" John Nathan-Turner's "vulgarity" in everything from scripts to costumes. Elsewhere, Richard Latto's terrific film roams about Logopolisland, from Albert Bridge to Crowsley Park, to ensure that this landmark story – which somehow transcended its origins as a tribute to the internal workings of Bidmead's favourite computer to become something heroic, operatic and tragic – gets the proper scrutiny it deserves.

Our leading man is equally muted while watching his own death throes (now available





with optional effects upgrade, complete with actual Jodrell Bank) in the *Logopolis* edition of *Behind the Sofa*. Thankfully, though, it's the twinkly, happily nostalgic 2019-vintage Tom Baker who's in evidence for most of this 'Who does Gogglebox' strand, enjoying a lovely, affectionate rapport with costume designer June Hudson and K9 voice actor John Leeson. Over on the other sofa, meanwhile, Wendy Padbury proves to be a star signing, her rat-a-tat sparring with Janet Fielding matching Ms Mouth-on-Legs for good-natured barb.

The Writers' Room, in which Christopher Bidmead, John Flanagan (*Meglos*), Andrew Smith (*Full Circle*) and Stephen Gallagher (*Warriors' Gate*) convene in a Stoke Newington pub to chew the fat about the highs and lows

of getting their scripts onto the screen, offers an entertaining alternative to the usual talking-heads format. It's fairly candid at times – Bidmead admits he never liked Flanagan's *Meglos* script, Flanagan counters he didn't care for Bidmead's "awful interventions" – but thankfully they're all too mature to bother taking offence.

The inclusion of *K9 and Company* is a nice bonus, not least for giving Brendan actor Ian Sears, now a successful film editor in Hollywood, the chance to recreate the immortal title sequence with his dog, Dani. Given that John Nathan-Turner's original (somewhat hopeful) instruction was to make it look like *Hart to Hart*, transferring the action from the mizzling Cotswolds to the sunset strips of LA feels like a spiritual homecoming of sorts.

But it's another one-time precocious teenager who steals the show in *A Weekend with Waterhouse*, the latest in an occasional series in which Toby Hadoke gives an enigmatic *Who* luminary the Louis Theroux treatment.

The Matthew Waterhouse revealed during Hadoke's overnight stay in Hastings proves to be an oddly endearing mix of awkward shyness and cast-iron self-belief. On the

one hand, he's given to pronouncements of Matt Goss-level gaucheness ("I wonder if there's an episode of *Thunderbirds* where a funicular railway breaks down?" he muses happily at one point), and the way he un-self-consciously sloshes wine over himself while clapping is a joy to behold. But he's also a bit of a thinker on the quiet and, during a visit to his childhood home in Haywards Heath, we learn about the two terrible tragedies that shaped his young life. Despite this, as Hadoke points out, Waterhouse appears to be a cheerful, well-adjusted, rather sweet soul – and this is a sweet, quietly life-affirming little film.

Add to that Tom Baker's epiphany on the sofa – that, actually, these stories aren't half bad after all – and *Doctor Who*'s most sepulchral series ever ends up giving us, of all things, some happy endings.

PAUL KIRKLEY



Opposite page bottom: John Flanagan, Stephen Gallagher, Christopher H Bidmead and Andrew Smith are reunited for *The Writers' Room*.

Left: The contents of the Season 18 box set, and illustrations from the booklet featuring the Doctor (Tom Baker), the Watcher (Adrian Gibbs), Tegan Jovanka (Janet Fielding) and the Master (Anthony Ainley). Art by Lee Binding.

Below: Janet Fielding and Sarah Sutton in *Hanging on a Thread*, a new documentary about *Logopolis* (1981).

Doctor Who: Scratchman



Book

BBC BOOKS RRP £16.99

WRITTEN BY Tom Baker, with James Goss

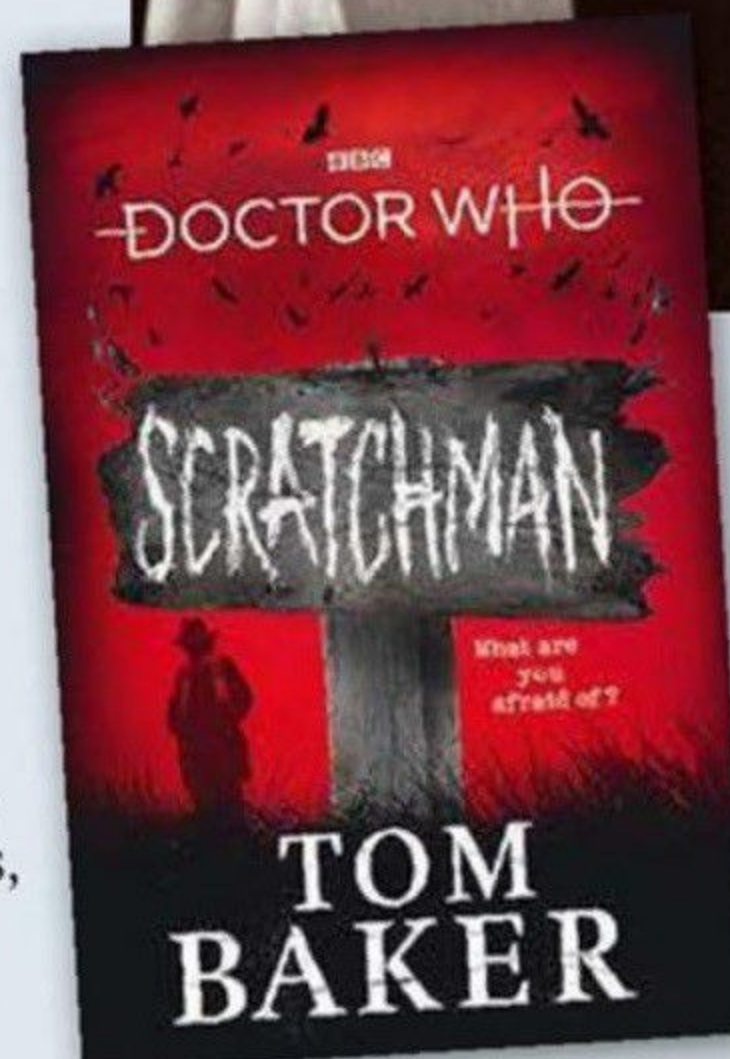
Having portrayed the Doctor on television for seven years, and subsequently in numerous Big Finish audio dramas, Tom Baker clearly understands the character's mercurial nature more acutely than anyone. It's a particular pleasure, therefore, to find that this novelisation is actually narrated by the Fourth Doctor, allowing Tom's gloriously idiosyncratic interpretation to sparkle from every page.

Scratchman is a novel in two books. The first is entitled *The Long Night* and the second, *Scratchman*. As such, the structure is reminiscent of the television serial *The Stones of Blood* (1978), which also jumps in both setting and tone approximately midway through the narrative. However, as one might expect from a writer of Tom's cultural interests and perspicacity, it's also a tale rich in literary, artistic, political and mythological allusions – and, like all good *Doctor Who*, it often works most effectively when its influences are evident. There's more than a whiff of Anthony Shaffer's *Summerisle* and John Carpenter's *Antonio Bay* about Book One, while Book Two owes a debt to Dante, Hieronymus Bosch, Lewis Carroll and the chilly surrealism of Salvador Dalí.

At some point shortly after the events of television story *The Android Invasion* (1975), the Doctor, Sarah and Harry are picnicking on a tiny, rather bleak, Scottish island when they inadvertently stumble across menacing living scarecrows. Their menace is increased when it becomes apparent that the scarecrows, apparently composed of sticks, straw and rags, had once been members of the island's human population. The first half of the novel is deeply Gothic in tone. The atmosphere is further ramped up as the remaining islanders cower in the local church from the ghoulish scarecrows and the Doctor learns something of the island's "terrible history" of shipwrecks, disease, invasions and witchery, going back into the ancient past. *Something* has been close-by for millennia. The transformation of villagers into scarecrows is described in genuinely unsettling terms, connecting perfectly with the body-horror prevalent during Philip Hinchcliffe's period as the series' producer – a concept briefly touched upon, not too knowingly, in dialogue between the Doctor and Harry.

***Scratchman* is a tale rich in literary, political and mythological allusions.**

One of the great advantages of the novel being written a startling 45 years after the story's inception (as the screenplay for a film) is its elegant way of expanding upon the universe of the mid-1970s TV series. We're plunged into the world of Gallifreyan jurisprudence as the Doctor relates the entire tale to yet *another* Time Lord tribunal. The Doctor's species is revealed once more to be mendaciously narcissistic, forcing him to explain his position in the universe, Earth's place in his affections and the heinous failures of Time Lord society. It's an effective framing



device, enabling the Fourth Doctor to condemn the Time Lord's deceitful "Olympian detachment" in a way that fits neatly into his television timeline.

A number of other incidents appear to have been drawn directly from Tom Baker's numerous and engaging interviews, from his chat with a loquacious cab driver about his

predecessors, to his candid love of being the Doctor. There are also many genuinely witty lines, covering subjects as diverse as Virginia Woolf's cooking, returning villains being "tinned like pilchards" and the Fourth Doctor's teeth being "wonderful for eating apples".

The characters and speech patterns of Sarah and Harry are eloquently and skilfully captured. It's impossible to read their dialogue without hearing Elisabeth Sladen and Ian Marter delivering the lines and, given that neither actor is still with us, there are some bitter-sweet moments, as when Sarah, just rescued by Harry, is reassured by the scent of aftershave on his collar.

Although the novel concentrates substantially on the TARDIS' occupants, there are also some fascinating supporting characters, specifically the fabulously named Sophonisba Mowat, an elderly spinster from Edinburgh, recently settled on the island, who follows in the tradition of much-loved Fourth Doctor TV characters like Amelia Ducat and Emilia Rumford. Although rather less eccentric than these forebears, Sophonisba's open-minded but gently chiding relationship with the Doctor is a joy. Another well-wrought supporting character is the village shopkeeper, Mavis Tulloch (that name rings a bell!); she isn't a villain exactly, just a deeply unpleasant person, and she comes to a satisfyingly unpleasant end.

It's impossible to tell from the finished novel which elements are attributable to Tom and which to his erudite co-writer, James Goss, and that's entirely appropriate. *Scratchman* has a convoluted history dating from Tom and Ian Marter's collaboration during filming breaks back in 1974. Consequently, the novel, like so many highly regarded serials in *Doctor Who*'s history, is the product of many authorial hands. As such, it stands as a funny, disturbing, poignant, thrilling and utterly engaging recreation of a much-loved era.

JOHN J JOHNSTON

Above right: The Doctor's companions Harry Sullivan (Ian Marter) and Sarah Jane Smith (Elisabeth Sladen) in *Revenge of the Cybermen* (1975).

Left: *Scratchman* author Tom Baker promotes his new book in December 2018. Photo © Peter Rossiter.



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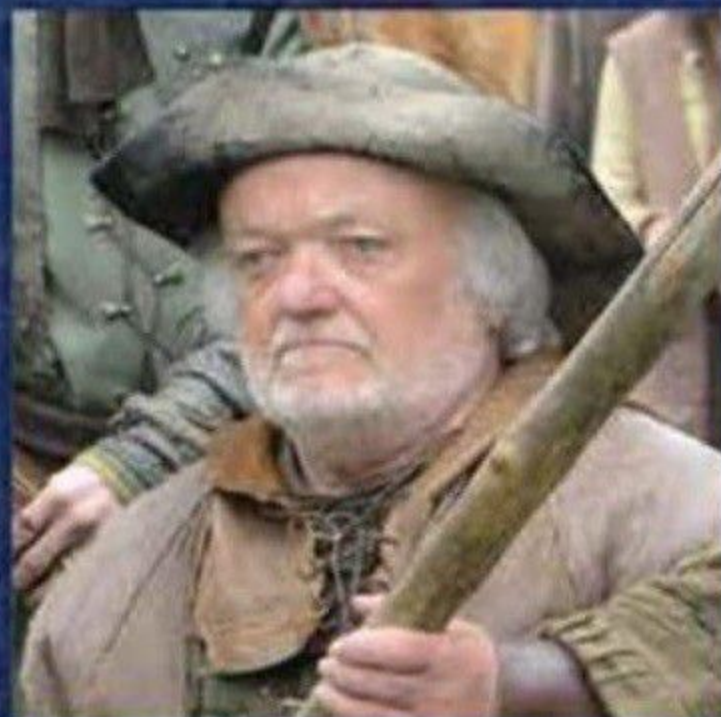
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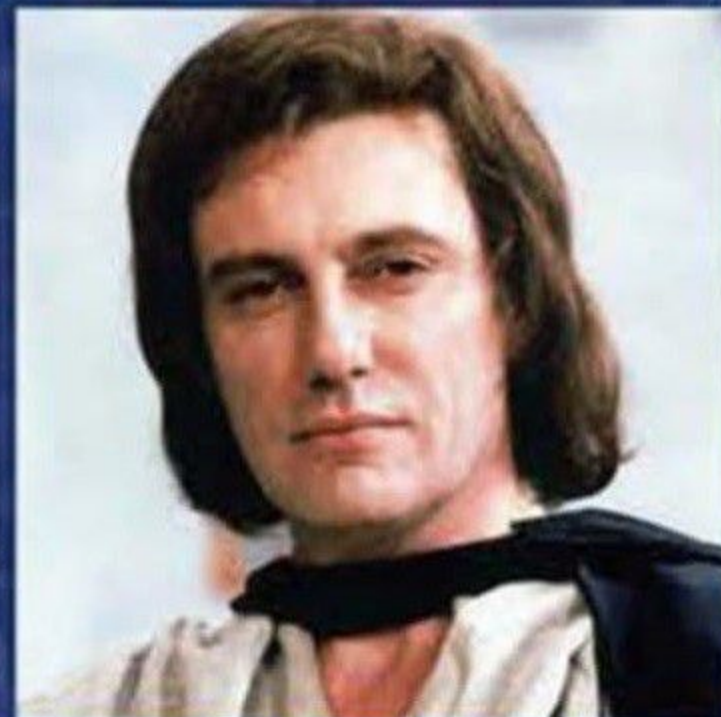


ARTHUR DARVILL

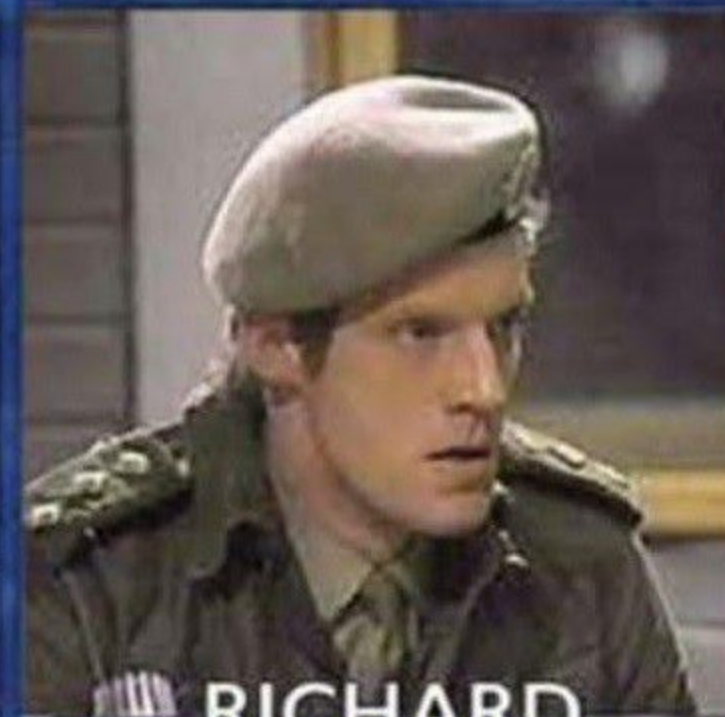
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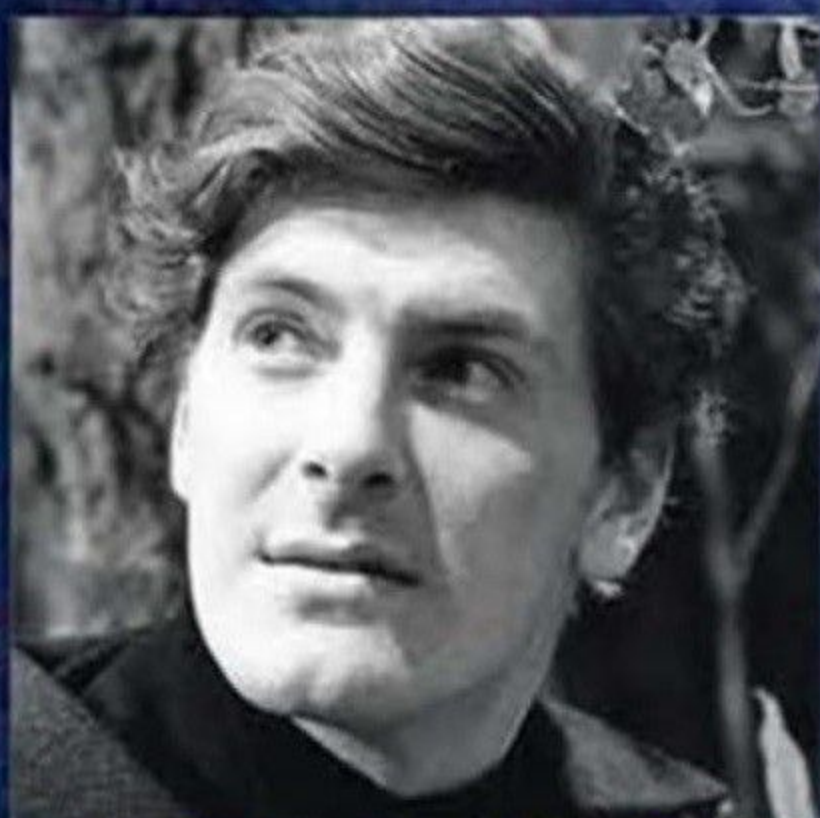
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SARAH
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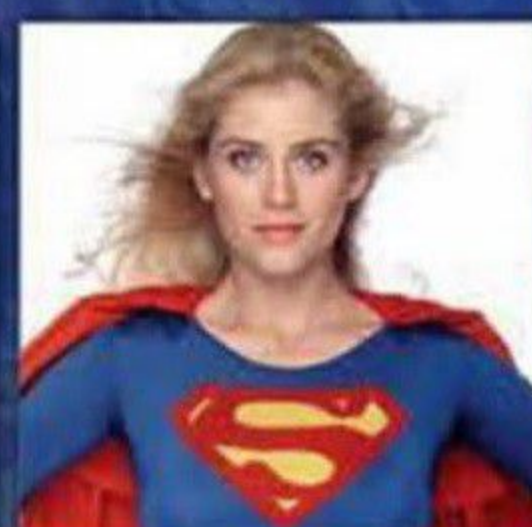
FRAZER HINES



PETER PURVES



LAURA
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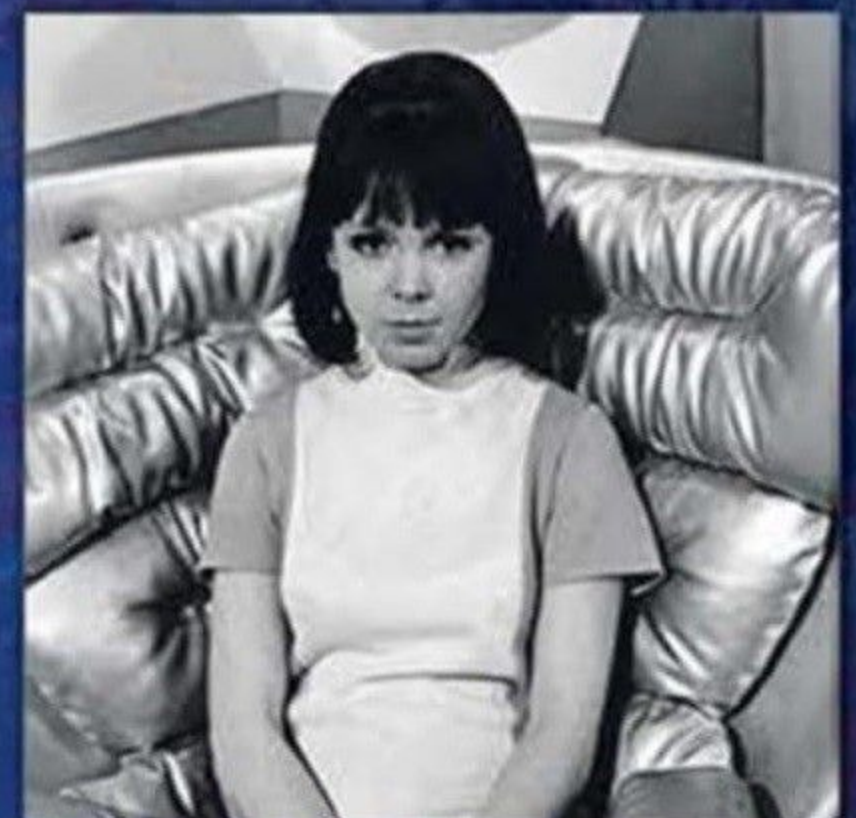
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THE COLLECTION SEASON 18 BLU-RAY

Tom Baker's final season as the Fourth Doctor, which ran from 1980-81, is the next release in the *Doctor Who: The Collection* range of Blu-ray box sets.

Season 18 stars Lalla Ward as Romana, John Leeson as the voice of K9, Matthew Waterhouse as Adric, Sarah Sutton as Nyssa and Janet Fielding as Tegan, and includes seven stories – *The Leisure Hive*, *Meglos*, *Full Circle*, *State of Decay*, *Warriors' Gate*, *The Keeper of Traken* and *Logopolis* – as well as the 1981 spin-off *K9 and Company*.

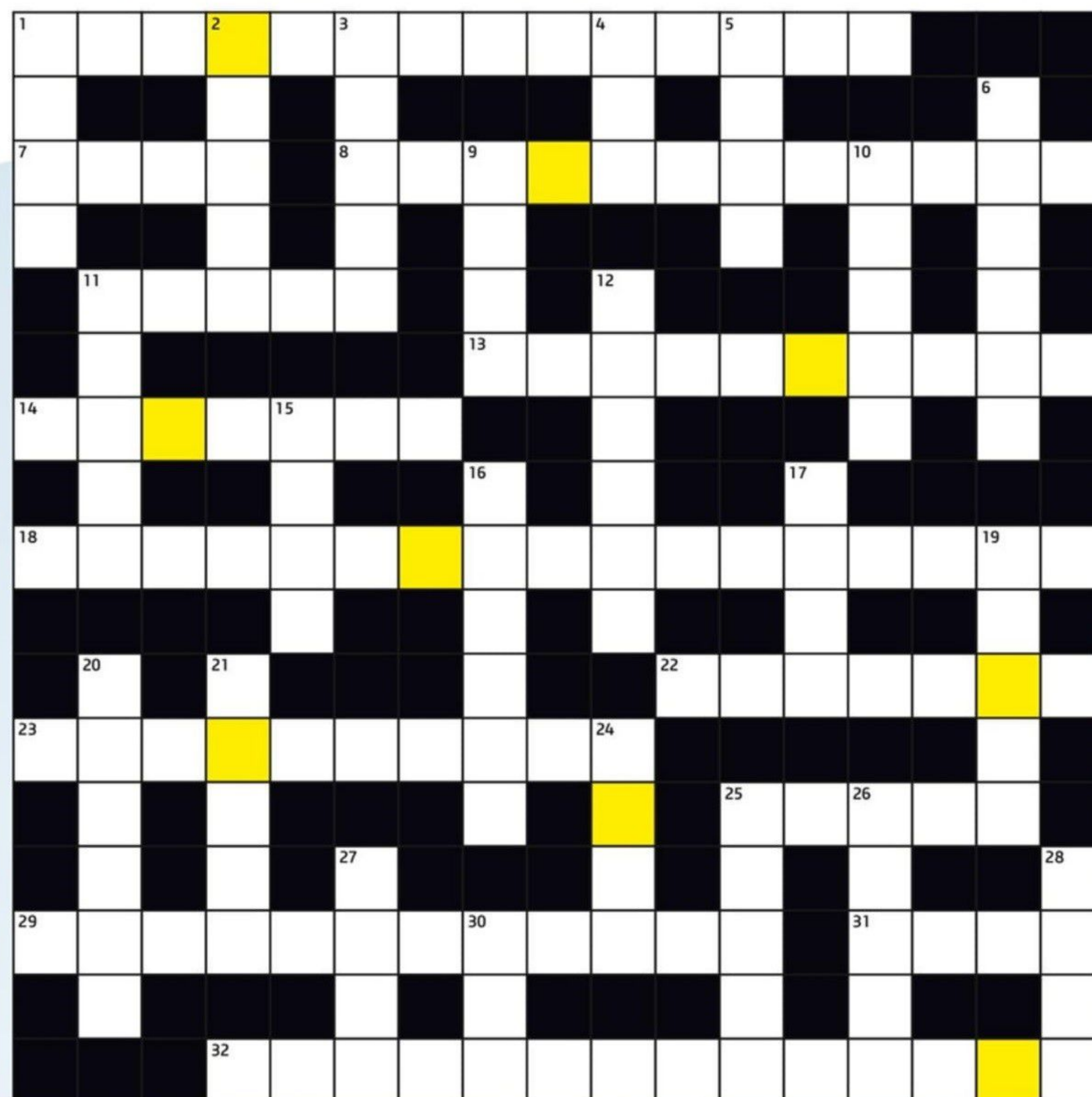
Every episode has been restored for Blu-ray and there are new and exclusive special features, including a making-of documentary and optional updated special effects for *Logopolis*, behind-the-scenes footage, *Behind the Sofa*, documentaries *The Writers' Room* and *A Weekend with Waterhouse*, an interview with *K9 and Company's* Ian Sears, a look at the PanoptiCon convention archives with Tom Baker, HD photo galleries, plus scripts, production files and rare documentation provided as PDFs.

Doctor Who: The Collection – Season 18 will be available from 11 March, RRP £56.16. DWM has **FIVE** copies to give away to lucky readers who successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of one of the Doctor's companions.



Do you know your Robbins from your Ribbons? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

- 1 Recreation centre on Argolis (3,7,4)
- 7 A member of 9 Down's team (4)
- 8 Situation that arose in the society that lived near the *Hydrax* (5,2,5)
- 11 The Pirate Captain had one (5)
- 13 The Lords in the tower protect the villagers from this (3,7)
- 14 Creator of the Conscience (7)
- 18 Luvic, ultimately (3,6,2,6)
- 22 Location where one third of the Dalek recon scout was buried (7)
- 23 Dexeter's decription of Alzarian evolution (4,6)
- 25 The ____ of the *Byzantium* (5)
- 29 Located in the void between N-Space and E-Space (8,4)
- 31 The Doctor claimed that he'd shared a salmon he'd caught with this venerable saint (4)
- 32 Danger registered by Medoc (3,5,6)

DOWN

- 1 He kidnapped Jamie on behalf of Arthur Terrall (4)

- 2 One of the sick people sent to Terminus (5)
- 3 *The Big ____* – magazine being sold on the streets in *The End of the World* (5)
- 4 Heather had a star in her ____ (3)
- 5 ____-spike – device implanted in Adam Mitchell on Satellite Five (4)
- 6 The Doctor substituted Jack's gun with this (6)
- 9 Leader of the mission to kill Sir Reginald Styles (4)
- 10 Planet visited by all 13 Doctors (5)
- 11 (and 30 Down) Where the Slitheen hid their ship (5,3)
- 12 Last of the Zolfa-Thurans (6)
- 15 Lute, for example (4)
- 16 City visited by the Eleventh Doctor (6)
- 17 Nebula that was created by the Doomsday Weapon (4)
- 19 Saxon woman who was kind to the First Doctor (5)
- 20 Robot that could pass through 29 Across (6)
- 21 He was killed by one of his own Warriors (5)
- 24 The wife of Arak (4)
- 25 Leader of Britannicus Base (5)

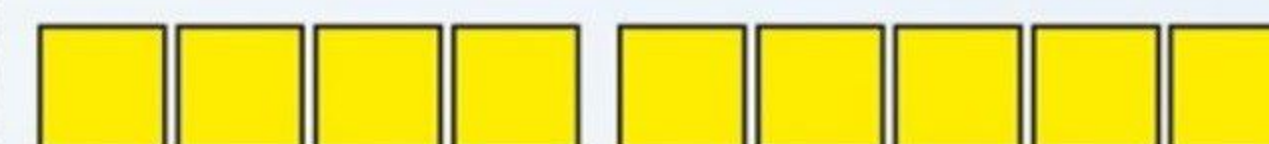
- 26 12 Down described the Doctor and Romana as "flies trapped in ____" (5)
- 27 One of the Doctor's companions (4)
- 28 *The Forest of ____* (4)
- 30 See 11 Down

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: HOLMES

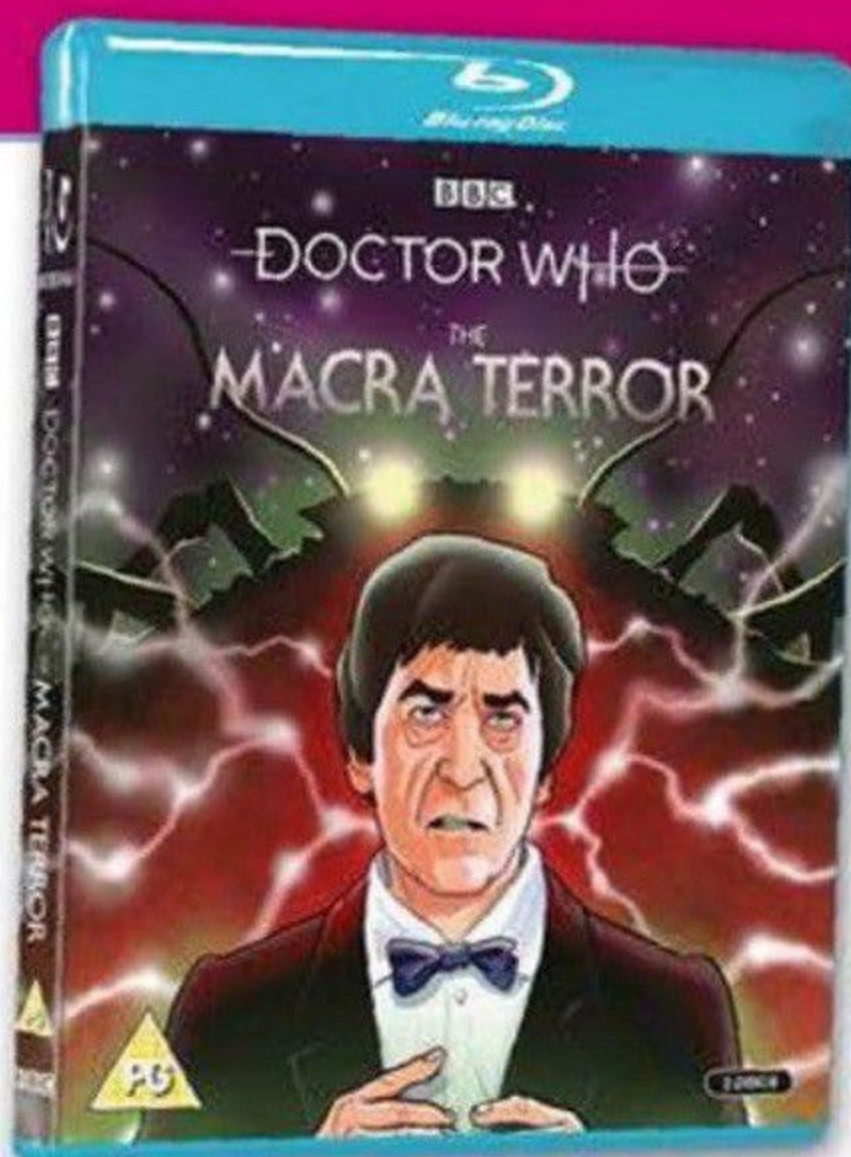


THE MACRA TERROR BLU-RAY

In March BBC Studios will release a new animated version of the lost Second Doctor adventure *The Macra Terror*. The hand-drawn reconstructions have been carefully lip-synced with an original 1967 audio recording, and the animation can be viewed either in colour or black and white.

In *The Macra Terror*, the Doctor (Patrick Troughton), Jamie (Frazer Hines), Ben (Michael Craze) and Polly (Anneke Wills) visit a human mining colony in the far future. But a scuttling horror is stirring in the depths of the mines. The Doctor and his friends must challenge the one supreme law of the colony: "There are no such things as Macra!"

The Macra Terror will be released on DVD (RRP £20.42), Blu-Ray (RRP £25.52) and special-edition Steelbook (RRP £40.84) on 25 March. Special features include an animation gallery, a behind-the-scenes film and an audio commentary. We've got **FIVE** copies of the Blu-ray to give away. If you'd like the chance to win one, correctly answer the following question:



To date, which is the only other TV *Doctor Who* story to feature the Macra?

A *Tooth and Claw* B *Gridlock* C *The Beast Below*

TITAN COMICS COMIC COLLECTIONS

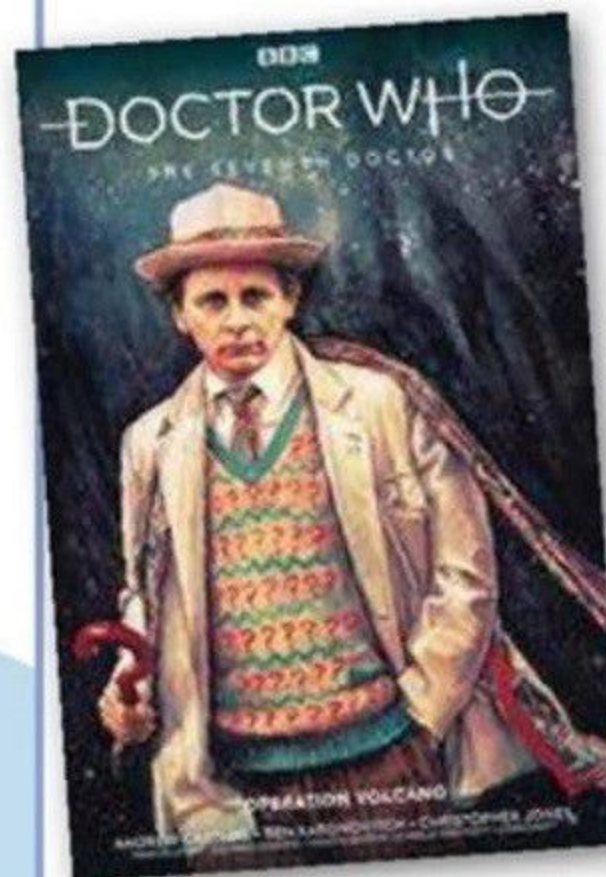
We're giving away a bundle of Titan comic collections that includes the following three titles...

The Road to the Thirteenth Doctor features three standalone Tenth, Eleventh and Twelfth Doctor tales, as well as a prologue to Titan's Thirteenth Doctor comic adventures.

In *Many Lives* the Thirteenth Doctor relives unseen adventures from all her past selves in a story that serves as an introduction to new fans and a tribute for long-time followers of the series.

In *The Seventh Doctor: Operation Volcano* the Doctor and Ace discover that an unknown alien intelligence is in orbit around the Earth. Astronauts are under attack and there's a mysterious landing in Australia. The future of the world is at stake...

We've got **THREE** bundles of *The Road to the Thirteenth Doctor* (RRP £13.99), *Many Lives* (RRP £6.99) and *The Seventh Doctor: Operation Volcano* (RRP £13.99) to give away. To have a go at winning one, correctly answer the following question:



The Eleventh Doctor and Graham O'Brien have both been seen reading which popular comic?

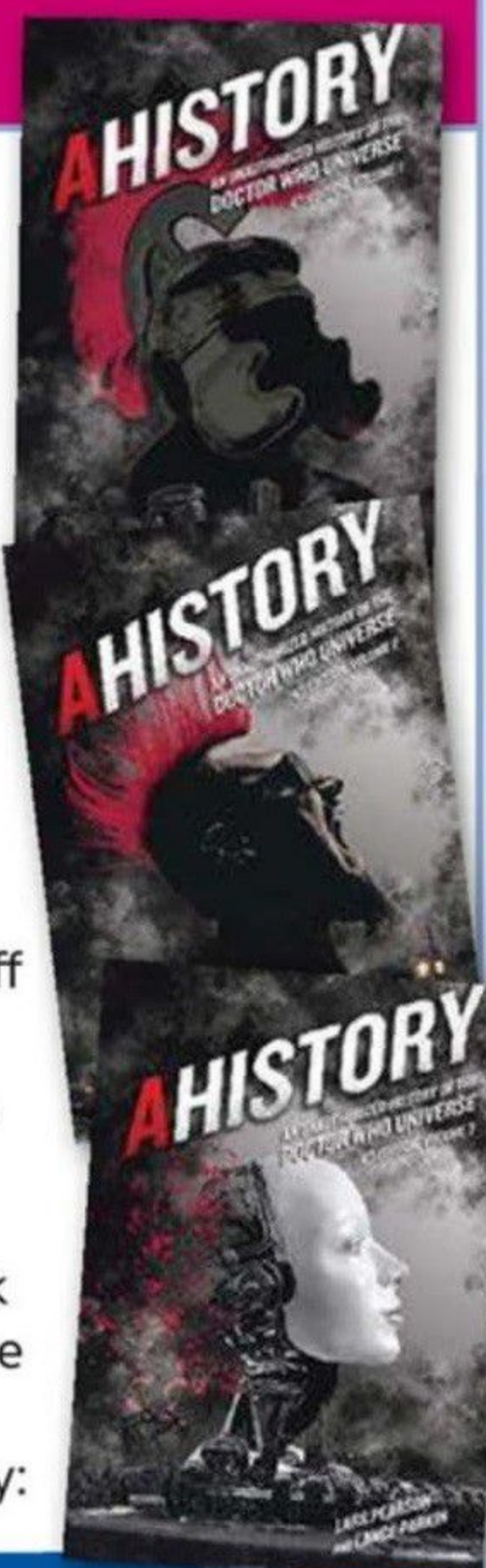
A *The Beano* B *TV Century 21* C *Doctor Who Adventures*

AHISTORY: 4TH EDITION BOOK

The fourth edition of *AHistory* – an unauthorised history of *Doctor Who* – is being published by Mad Norwegian Press in March. Spread across three volumes, this updated edition expands on the work of the third edition, continuing to incorporate the whole of *Doctor Who* into a single timeline – starting with the universe's origins and working its way forward to the end of time.

Specifically, this Fourth Edition covers all *Doctor Who* TV episodes through to 2017's Christmas Special *Twice Upon a Time*, the spin-off series *Torchwood*, *The Sarah Jane Adventures*, *K9* and *Class*, Big Finish audios, novels and Titan, IDW and *Doctor Who Magazine* comics.

All three volumes of *AHistory: 4th Edition* are now available to order, RRP \$29.95 (US) per book – visit www.madnorwegian.com for details. We've got one set to give away, so if you fancy the chance to win one, answer this question correctly:



Which immortal being did the Doctor encounter at the end of the universe in 2015's *Hell Bent*?

A Captain Jack Harkness B Ashildr, aka Me C Mawdryn

COMIC STRIP ADAPTATIONS: VOLUME ONE CD

This month, Big Finish is releasing two new adaptations of Fourth Doctor comic strips originally published in *Doctor Who Weekly* in 1979-80. *Doctor Who and the Iron Legion* and *Doctor Who and the Star Beast* were originally written by Pat Mills and John Wagner with art by Dave Gibbons; both have been adapted by Alan Barnes.

In *Doctor Who and the Iron Legion* it's 1979 AD and robot veterans of the Eternal War have conquered the English village of Stockbridge. Can the Doctor uncover the secret of the Galactic Roman Empire?

Doctor Who and the Star Beast is set in 1980 Yorkshire. Local teenagers Sharon and Fudge have found a creature called Beep the Meep hiding in the allotments. But he's not the only alien in Blackcastle...

The Comic Strip Adaptations: Volume One is released as a five-disc CD box set in March. It's priced £23 on CD or £20 to download from bigfinish.com. We've got **FIVE** CD sets to give away to a lucky reader. To be in the running, correctly answer this question:



Which phrase is most associated with Beep the Meep?

A "Meep! Meep!" B "Beep! Beep!"
C "Chirpy chirpy cheep cheep!"

TERMS AND CONDITIONS

The competitions open on Thursday 7 March 2019 and close at 23.59 on Wednesday 3 April 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED April

Written by
MATT FITTON,
JOHN DORNEY

STARRING

The Doctor **Paul McGann**
River Song **Alex Kingston**
Charlotte Pollard **India Fisher**
Bliss **Rahkeem Thakrar**
Liv Chenka **Nicola Walker**
Helen Sinclair **Hattie Morahan**
The Nine **John Heffernan**
The Eleven **Mark Bonnar**
Original Brallix **Dan Starkey**
Rasmus **Damian Lynch**
Visteron **Tania Rodrigues**
Ravenous 1/Glitch **George Asprey**
Brallix/Ravenous 2 **Susie Emmett**
Handmaiden **Ajjaz Awad**
Marathanga/Marta **Tanya Moodie**
Wilhelm Grimm **Arthur Hughes**
Agnes/Legend-F **Amaka Okafor**
Jacob Grimm **Leighton Pugh**

Ravenous 3

The *Ravenous* storyline reaches its penultimate volume in April, with four more adventures for the Eighth Doctor, Liv Chenka and Helen Sinclair.

"During the course of the different stories, we've heard traces of something called the Ravenous, a predator of Time Lords," explains writer Matt Fitton. "And we got our first real, proper meeting with the Ravenous in the final episode of *Ravenous 2*."

Matt opens the third instalment with *Deeptime Frontier*, which reveals more about the creatures. "It's like going from *Alien* to *Aliens* – suddenly we've got a lot of them!" he says. "They're hunters, so they've got powers that are enhanced by being together as a pack. The Doctor likens it to how wolves will stalk and terrify their prey until they start making mistakes. That's essentially what we see

here, with the Ravenous stalking the Time Lords."

Deeptime Frontier itself is a space station mining a Vortex fissure. "It's inspired by a Mark Wahlberg film called *Deepwater Horizon*, which is about an oil-rig disaster," says Matt. "Deeptime Frontier is a kind of Time Lord oil rig out in space. I wanted that sense of being trapped in a structure in an extremely dangerous environment where everything's shaking to pieces and shutting down."

"But also, when things *do* shut down, I wanted to have a dark, claustrophobic place where I could have Paul McGann tell some sci-fi ghost stories," he adds. "The Doctor thinks he's doing a good thing by explaining the history of the Ravenous, but actually he's scaring everybody out of their wits!"

In the second episode, Liv and Helen are captured by the Nine – an

Above: *Ravenous 3* features Charley Pollard (India Fisher), Bliss (Rahkeem Thakrar), Helen Sinclair (Hattie Morahan), Liv Chenka (Nicola Walker), the Doctor (Paul McGann), River Song (Alex Kingston), the Eleven (Mark Bonnar) and the Nine (John Heffernan). Art by Tom Webster.

earlier version of recurring Time Lord baddie the Eleven – as his kleptomania drives him to steal the Doctor's companions. *Companion Piece* also features River Song (the Doctor's time-travelling wife from the TV series), 1930s adventuress Charley Pollard (the Eighth Doctor's very first audio companion), and future friend Bliss (from *The Eighth Doctor: The Time War*).

"It's a team figuring out how to utilise their own individual talents in the best way possible," says writer John Dorney. "I was very keen that there isn't a massive amount of infighting between them. It's not like when different Doctors meet up and there's a degree of competition. Too often, male writers can fall into the trap of just having female characters be all about jealousy and bitterness and bitchiness, and I wanted to avoid that."

"It's always fun to look at ways to subvert the traditional *Doctor Who* story format slightly." JOHN DORNEY

River, Charley and Bliss aren't the only familiar elements of *Companion Piece*;

there are surprises from *Doctor Who* past, present, and future right up until the end. "There was one aspect of the Doctor's past that I thought had a natural 'loose end' quality that the series never quite got around to acknowledging in as strong a way as perhaps it should have done," says John. "So I wanted to tie back to that as a slightly unusual way of ending the story."

The third episode is Matt's *L.E.G.E.N.D.*, which features two famous collectors of folklore. "The *Ravenous* series is based on a Time Lord myth with a horror theme; scary stories that the Time Lords would tell each other," says Matt. "So, thinking about the theme of fairy stories and legend, I thought it would be nice to bring in the Brothers Grimm. Basically, this is my mash-up of *The Blob* and *Grimms' Fairy Tales!*"

The set concludes with *The Odds Against*, written by John. "I think there's a lot to be said for the traditional *Doctor Who* story format," he says.



"It works, and has worked for a number of years, because it's good and it's solid. But it's always fun looking at ways to subvert that and, if anything, weaponise it slightly."

"An interesting thing that happens with new writers sometimes," he adds, "is that they will write scripts where it feels like all the characters *know* they're in a *Doctor Who* story – as opposed to what would happen in reality, which is that it would all be terrifyingly unusual and strange for them. But the Doctor is the one who *does* know he's in a *Doctor Who* story; he knows what his life is like. Which can possibly lead to him getting complacent..."



Above: River and Charley join forces in *Companion Piece*, the second story in the box set.

Left: The cast of *Ravenous 3* includes George Asprey and Susie Emmett...

Below: ... and Mark Bonnar, Arthur Hughes, Tanya Moodie, Hattie Morahan, Leighton Pugh and Amaka Ozafor.

Above right: Cast members Tania Rodrigues, Hattie Morahan, Dan Starkey, Susie Emmet and George Asprey.

Right inset: The Doctor on the cover of *L.E.G.E.N.D.*, the third story of *Ravenous 3*.

The heart of the *Ravenous* series so far, like the *Doom Coalition* saga that preceded it, has been its core ensemble cast: Paul McGann, Nicola Walker, Hattie Morahan and Mark Bonnar.

"One of the first things we talked about was the team we wanted to assemble, not just for *Doom Coalition* but for the long term, both in terms of characters for the Doctor to hang out with and actors who would inspire us," says director Ken Bentley. "We pretty much hit the ground running with Paul, Nicola, Hattie and Mark."

While Nicola and Hattie are regulars as Liv and Helen, best friends to Paul's Doctor, Mark has drifted in and out as the villainous Eleven – a Time Lord psychopath with multiple personalities. "It's been a joy to watch him bring the role to life over the last few years," says Ken. "I genuinely think he's created one of *Doctor Who*'s most compelling villains, and given the longevity of the show that's a hell of an achievement."

But in *Ravenous 3* he joins the others as a travelling companion. "The idea of making the Eleven one of our TARDIS crew was irresistible," says producer David Richardson. "Mark has become such a major part of our team, and the character of the Eleven has captured the imaginations of listeners. So, we thought, what if the Eleven decided to put the past behind him? What if he tried to make amends for all the evil deeds committed by himself, and all those voices in his head? How would the other characters react? Surely the Doctor would give him the benefit of the doubt. Liv wouldn't trust him an inch. And Helen might be somewhere in the middle. It's a fascinating character dynamic that will play out over the remaining eight episodes of *Ravenous*."



Coming Soon...

AUDIO DRAMA

The Monsters of Gokroth

From Jago and Litefoot to Lady Christina, Big Finish has a long tradition of creating new adventures for *Doctor Who*'s most memorable guest characters. This time, it's the turn of Mags – the young werewolf who met the Seventh Doctor in *The Greatest Show in the Galaxy* (1988-89), played by Jessica Martin.

"All the images in *The Greatest Show* were very memorable indeed: the clowns, the bus, the tent... and the Goth werewolf!" says Matt Fitton, who's written her reintroduction. "There's that interesting conflict within her – there's a beast inside her that she can't control, and it kind of dictates who she is and where she can go, because she's obviously worried that she might kill people."

"The wonderful thing is that her character has been developed," says Jessica. "Although she was a major character in *The Greatest Show in the Galaxy*, she didn't have a lot of dialogue. She was more of a visual presence, and there was a sense of tension and menace with her, but it wasn't necessarily articulated in the story; she wasn't the protagonist. But in the audios – although we don't have an age for her – we know that she's a mature, wise character, and she's asking questions about her identity, which takes her on these various adventures."

"She's somebody who breaks the rules," Jessica adds. "She's a nonconformist in a positive way. I suppose she's very much like young people are today – there's all the discussion about gender fluidity, and people who have been marginalised finding their voice. I think that, without getting too political about it, Mags is one of those

"She's somebody who breaks the rules, she's a nonconformist in a positive way."

JESSICA MARTIN



BIG FINISH
RRP £14.99 (CD),
£12.99 (download)
RELEASED April

Written by **MATT FITTON**

STARRING

The Doctor **Sylvester McCoy**
Mags **Jessica Martin**
Dr Maleeva **Victoria Yeates**
Varron **Jeremy Hitchen**
Trella/Lizard-Monster **Abi Harris**
Wilric **Dominic Vulliamy**
Gor/Bear-Monster **Andrew Fettes**



Above: The cast of *The Monsters of Gokroth* includes Victoria Yeates, Dominic Vulliamy, Abi Harris, Jessica Martin, Jeremy Hitchen, Sylvester McCoy and Andrew Fettes.

Below: Jessica Martin first played Mags 30 years ago, in *The Greatest Show in the Galaxy* (1988-89).

people. I almost feel that her story is stronger in a 21st-century context than it was when we first did it."

"In *The Monsters of Gokroth*, we find her wandering the universe looking for answers," explains Matt. "Because she's travelled so far away from her home planet, she's kind of lost control of her changes. She's scared and doesn't want to be a monster, doesn't want to be a danger to the people around her, so she's looking for somebody who can help her either control or remove the monster inside. And as it turns out, the Doctor has also been on her trail. We're looking at an older Seventh Doctor here – he's tidying up loose ends that he may have left in his travels."

They reunite on the planet Gokroth, where people live in fear of monsters. "It's a tribute to the Universal horror films of the 1930s, 40s and 50s," says Matt. "It's got a lot of stock imagery from those: the idea of there being a great big castle on the mountain, and a village down below with lots of angry villagers who decide to march on it with torches... all of that, I wanted to conjure up."

Mags' story will continue in the coming months, as she becomes the Doctor's new companion.

"Mags doesn't suffer all the Doctor's foibles," says Jessica. "She's definitely an intelligent and self-motivated character. She's no damsel waiting to be rescued. She's got various skills, and it's not just to do with howling and showing her fangs – she's got a lot of acumen. She can carry herself off on any planet!"

"We know the Seventh Doctor can be quite manipulative," says Matt, "so there's a tension there that I would like to see play out. Does he really want the best for her, or does he have a plan that he wants to use her for? It will be fun exploring the Seventh Doctor's world afresh with werewolf eyes."





AUDIO DRAMA

BIG FINISH

RRP £9.99 (CD), £7.99

(download)

RELEASED April

Written by **DAVID LLEWELLYN**

STARRING

Captain Jack Harkness **John Barrowman**

Josephine Jones **Katy Manning**

Voice **Stewart Bevan**



Torchwood: The Green Life

The run of *Torchwood* audio dramas revisiting *Doctor Who* monsters continues with *The Green Life*, a sequel to a Third Doctor adventure from 1973.

"*The Green Death* was significant for lots of reasons," says director Scott Handcock, "one of which is that it saw the departure of Jo Grant, played by the brilliant Katy Manning, from the series. And so Llanfairfach – where that story ended, and where *The Green Life* is set – is an important location both for her as a character and for the audience."

On their original visit to Llanfairfach, the Doctor and Jo discovered that the actions of a disreputable chemicals company had created mutant maggots, while Jo found love with local professor Clifford Jones. In *The Green Life*, a tragic event brings an older Jo Jones back to the town – only to find that the giant maggots have also returned.

"Jo gets very distressed by what's going on, she really does," says Katy, "because of all the things that they worked so hard for, and all the changes that they've been making. It's quite a twisted, wonderful story."

"In the 1970s, producer Barry Letts and his team were telling stories about corporations and

the environment," says Scott. "This is a very similar kind of story, but obviously it's set in the present day, where circumstances are different. So there are a lot of parallels with *The Green Death*, but there's obviously a *Torchwood* twist on those ideas.

"You don't just want to retell a classic *Doctor Who* story," he says. "You've got to find a way of honouring that original story while at the same time making it different. So the maggots might not necessarily be doing what people would expect of them..."

Luckily, Jo's not facing them alone – at her side is *Torchwood*'s Captain Jack Harkness, played by John Barrowman. "I've worked with John before," says Katy. "I played a giant cockroach creature [in the 2017 audio *One Enchanted Evening*] who ate everything on her own planet, including her own children. So it was lovely. They've got

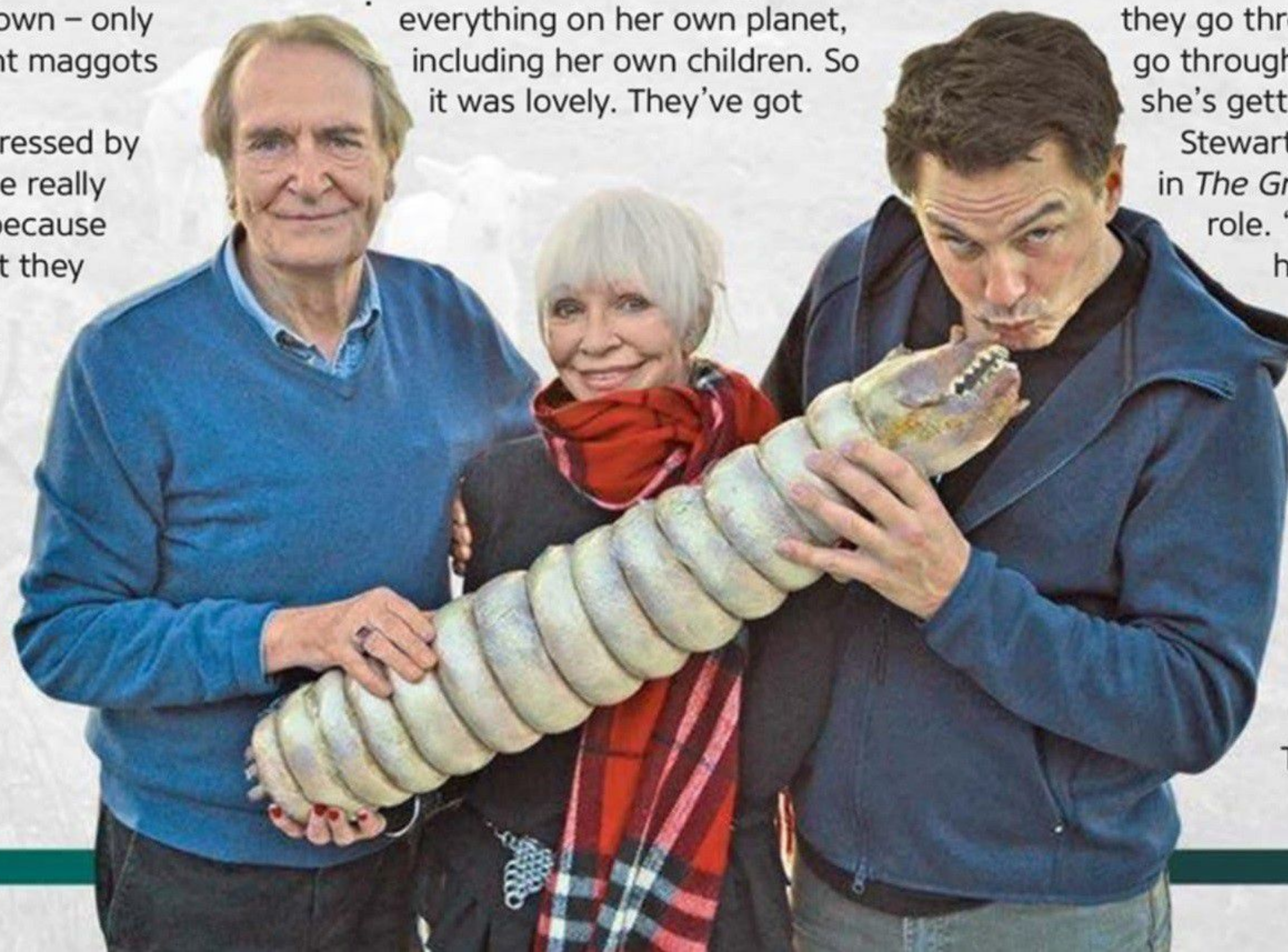
this wonderful dialogue, really sniping at each other."

"I've known Katy for years, and I've directed John in almost all his *Torchwoods* for Big Finish," says Scott. "They both work in different ways, but they get along like a house on fire. In a sense, it's about throwing a 1970s *Doctor Who* companion together with a present-day *Torchwood* member and seeing the sparks that fly. But there's also an enormous affection between the characters that shines through."

"Jo is the perfect person for him to send up – 'old eco-warrior there', you know?" says Katy. "But in the end, Jo can stand her ground. And then you get these lovely, touching moments where they really get on frightfully well. So you've got every element you could possibly need there. Jo, at first, is a little taken aback by this gentleman, but once they go through all the things they have to go through, she starts to give as good as she's getting."

Stewart Bevan, who played Clifford in *The Green Death*, appears in a new role. "Katy and Stewart are still hugely close, and Stewart was a significant part of *The Green Death*, so getting him in was just another way of paying tribute to the past," says Scott.

"He was very confused at first," adds Katy, laughing. "He said, 'Why aren't I playing the professor? Why aren't I your husband?!' I said, 'No, darling, this isn't *Doctor Who*. This is *Torchwood*, sweetie!'"



Above left: Captain Jack Harkness (John Barrowman) teams up with Jo Jones (Katy Manning) in *The Green Life*. Art by Lee Binding.

Above right: Katy Manning as Jo Grant and Stewart Bevan as Professor Clifford Jones in *The Green Death* (1973).

Below: Stewart, Katy and John with make friends with a giant maggot!

Coming Soon...

TALKING BOOK

Year of the Drex Olympics

BIG FINISH
RRP £2.99 (download)
RELEASED April

Written by **PAUL EBBS**
Narrated by **FRAZER HINES**

For April's *Short Trips* release, writer Paul Ebbs was assigned the line-up from *Doctor Who*'s 1967-68 season: the Second Doctor, Jamie and Victoria. "Season Five is probably one of my favourite all-time seasons," says Paul. "It's got my favourite Patrick Troughton story in it, *Fury from the Deep*, and a Doctor who is so expressive and easy to write for."

Year of the Drex Olympics takes the trio to the Venusian city of Drex, where the TARDIS is stolen, turning up as third prize in the Drexian Games. "The brief was to set it on Venus during an Olympics where the Doctor had to perform badly to win back the TARDIS," Paul explains. "The Drex Olympics themselves are very much like the Olympiad that we have here on Earth – they're about peace, they're about bringing regions together."

But winning bronze rather than gold turns out to be harder than the Doctor and his companions might expect. Inspired by real-life cases of athletes artificially enhancing their performance, Paul devised a sci-fi equivalent that would affect the travellers against their will.

"The original idea was going to be drug-based, and I think Alfie [Shaw, producer] was right to wind me back from that," says Paul. "We settled on something that changes the DNA profiles of the athletes, so that Jamie and Victoria become much stronger. Which comes out brilliantly on the recording – Frazer [Hines, who narrates] is playing Victoria with a very low voice, which is just hilarious! Victoria is really upset that her voice has changed and she's breaking out in muscles all over the place. So is Jamie – he's becoming even more brawny, and more aggressive in his desire to win. Frazer was brilliant – he really ran with that."

Along the way, the story explains the Doctor's knowledge of Venusian aikido – the martial art sometimes deployed by the Third Doctor on screen. "I'm a lifelong *Doctor Who* fan, and I'd always loved the Venusian aikido when Jon Pertwee did it," says Paul. "In my *Doctor Who* novel, *The Book of the Still* [2002], there's a sequence where the Eighth Doctor tries a bit of Venusian aikido and doesn't do it particularly well, so it's something that has always been part of my love of the series. And if you're on Venus, and you're before Pertwee, it seemed like a good opportunity to talk about how Venusian aikido came up."

Coincidentally, Venusian aikido also made a comeback in the 2018 TV series. *Year of the Drex Olympics* was recorded three days after *The Ghost Monument* was transmitted, allowing Paul, Alfie and director Lisa Bowerman to incorporate the Thirteenth Doctor's mention of Venusian nuns.

"I'd got references to monks in the original story," says Paul, "so when we turned up for the recording, me, Lisa, and Alfie were getting our heads together to change the monks to nuns, and the head of the monastery to a mother superior!"

"It wasn't a lot of changing to do," he adds. "The whole story didn't involve nuns and monks – it was just a couple of sections where the Doctor goes to a monastery to find out about some sporting equipment that has been sabotaged. On the recording day, we were ready to scrub bits out and make slight tweaks to the lines for Frazer to read, so it worked out well. If we had recorded it a few days earlier, it would have been right out of whack, so it was fortunate that *The Ghost Monument* landed when it did!" **DWM**

Below: Victoria (Deborah Watling), Jamie (Frazer Hines) and the Doctor (Patrick Troughton) feature on the cover of *Year of the Drex Olympics*. Art by Mark Plastow.

Upcoming Releases

AUDIOS

APRIL RELEASES

► *Ravenous 3* [Eighth Doctor] by Matt Fitton, John Dorney
Big Finish £23 (CD), £20 (download)

► *The Monster of Gokroth* [Seventh Doctor] by Matt Fitton
Big Finish £14.99 (CD), £12.99 (download)

► *Torchwood: The Green Life* by David Llewellyn
Big Finish £9.99 (CD), £7.99 (download)

► *Bernice Summerfield: The Gods of the Underworld* by Stephen Cole
Big Finish £9.99 (download)

► *UNIT: Incursions* by Jonathan Morris, Lisa McMullin, Guy Adams
Big Finish £23 (CD), £20 (download)

► *Year of the Drex Olympics* [Second Doctor] by Paul Ebbs
Big Finish £2.99 (download)

Thursday 4 April

► *The Nest Cottage Chronicles* [Fourth Doctor]
BBC Audio £16 (download)

► *The Winged Coven* [Fourth Doctor] by Paul Magrs
BBC Audio £10.99 (CD)

► *Warriors' Gate* [Fourth Doctor, talking book] by Stephen Gallagher
BBC Audio £20 (CD)

DVD/BLU-RAY

Monday 11 March

► *Doctor Who: The Collection – Season 18* [Fourth Doctor]
BBC Studios £56.16 (Blu-ray)

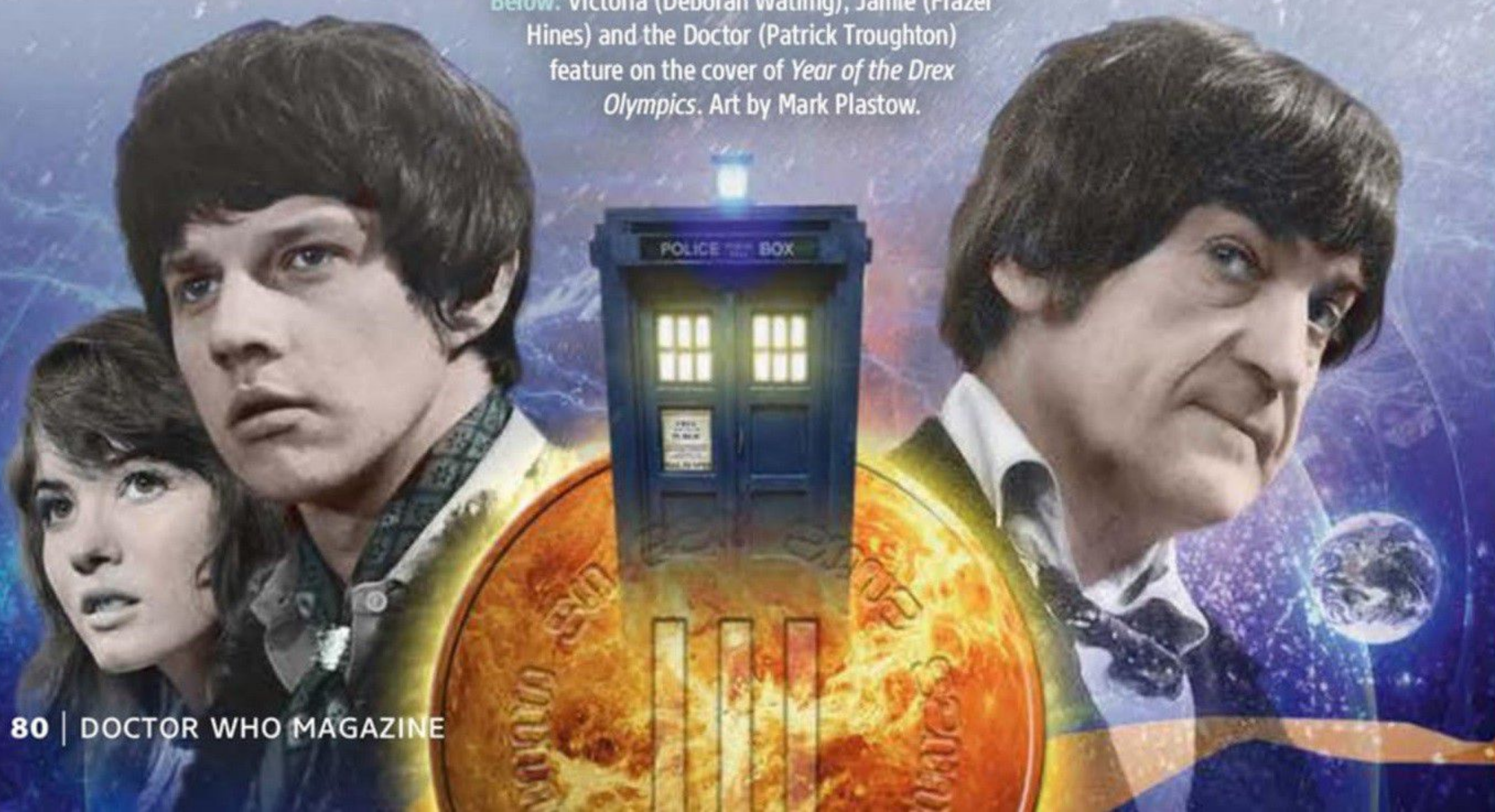
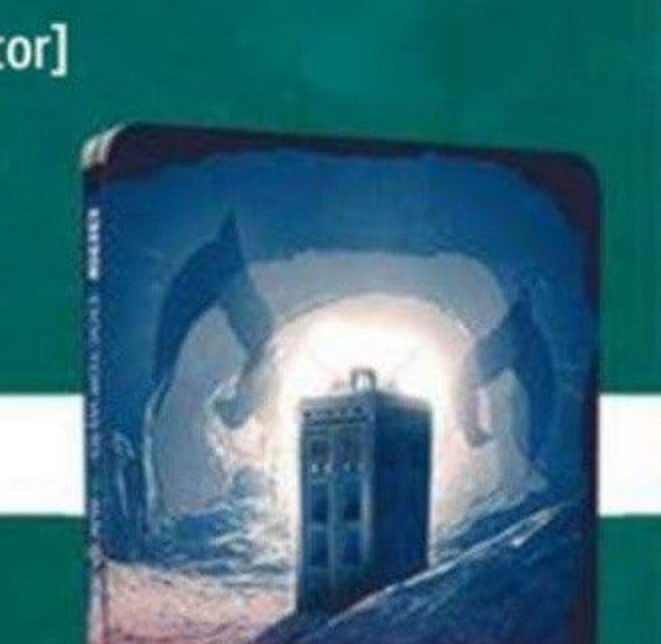
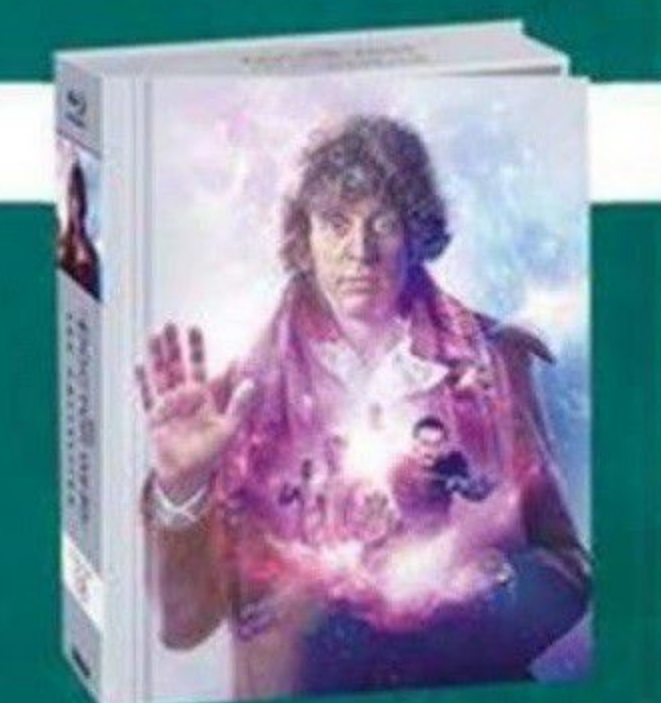
Monday 25 March

► *The Macra Terror* [Second Doctor]
BBC Studios
£20.42 (DVD), £25.52 (Blu-ray), £40.84 (Blu-ray Steelbook)

MAGAZINES

Thursday 4 April

► *DWM 537*
Panini £5.99



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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#18: Medok

The Macra Terror (1967)



I've seen them! With my own eyes! Last night, a horrible *creature* in the darkness... The Macra!

You don't believe me. Of course you don't. You think that just because everyone in the colony has perfect health, undemanding jobs, motivational jingles and endless free makeovers, massages and talent contests they're happy. Well, they *are* happy. Idyllically so. But they are *wrong* to be happy. Because I know the truth. Oh yes. The people in charge, they tell us what to do! They watch us when we are sleeping and brainwash us into obedience. But who are they really working for? And why?

You may ask how I know that the creatures are called Macra. Well, after my first sighting, I was grabbed by Ola and his guards and taken for questioning by the Pilot. They led me into his office, where he was sitting at his desk. As Ola and his guards left, the Pilot looked up and gave me a sympathetic smile. "Oh dear, oh dear, oh dear," he said. "What exactly *have* you seen, Medok?"

"Things," I said. "Horrible things."

"Right, yes," said the Pilot. "You're going to have to narrow it down a little more than that."

"They come out at night. Under cover of darkness."

"Yes, well, the midnight hour would certainly be the best time

for them to do that. Go on?"

"They infest the camp and crawl along the ground like... giant insects."

"What, ants?"

"No."

"Beetles?"

"No."

"Flies? Bees? Grasshoppers?"

"No, they crawl along the ground!

Like... snakes, but with little scuttling legs."

"Like snakes but with little scuttling legs. Could you be thinking of caterpillars, by any chance?"

"No."

"Millipedes? Grubs?"

"No."

"Spiders?"

"No."

"No, no, of course not, they're not insects, they are of the class Arachnida. How foolish of me."

"I remember, I saw one in the moonlight. It had enormous pincers..."

"Ah! A scorpion!"

"No, not like a scorpion. It was like, almost exactly like... a giant crab!!!"

"Right. So what you're saying is, you've seen giant insects... that look almost exactly like crabs."

"Yes."



"And it hasn't occurred to you that perhaps they might *be* giant crabs, and that your description of them as insects has sent us around the houses a little."

"It *was* very dark, sir."

"It is of no consequence," said the Pilot, getting to his feet. "You were mistaken, Medok. You saw no such thing."

"But I did! Over by the new buildings, it was —"

"No, Medok. You were *mistaken*. There is no such thing as Macra."

There was a few seconds' silence after this, then I said: "They're called Macra!?"

"Yes," said the Pilot. "I mean, no! No, they're not! Because there is no such thing!"

"But," I said, piecing it together slowly, "if there is no such thing... why do they have a name?"

"Because," said the Pilot, floundering, "because... it's doesn't matter, because there is no such

thing as Macra! The Macra do not exist! And that is my final word!"

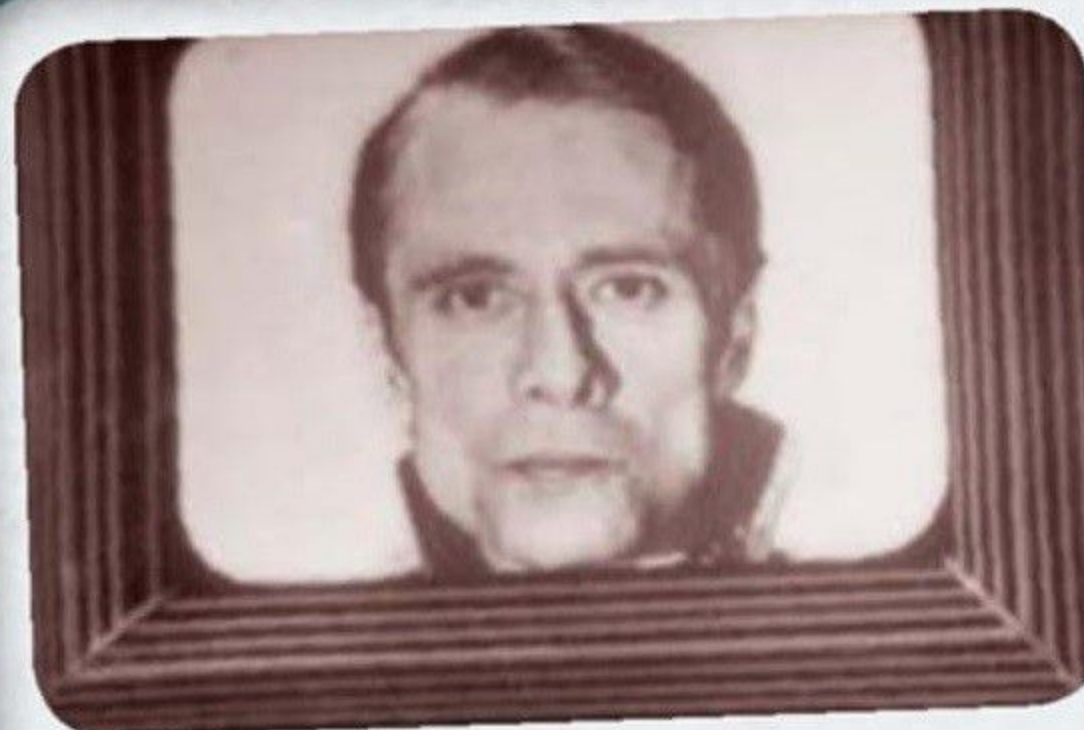
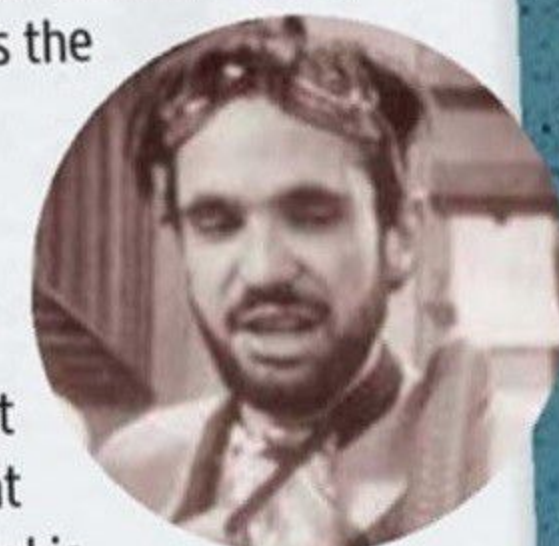
At this, a voice boomed out over the public address system. The gentle yet commanding voice of Control. "Pilot!"

"Yes, Control?" said the Pilot, turning towards the screen, which showed the kindly face of Control.

"You are not to mention that word. That word is forbidden. The penalty for speaking that word is instant death for all who live within the colony!"

"What word, oh Control?"

"Macra. Damn damn damn damn damn damn." There was the sound of Control clearing his throat. "All right, saying that word is forbidden *from now on* by anyone except for me. You are to forget this conversation ever took place!"



A glazed look passed over the Pilot's face, then he blinked, as though waking. "Sorry, what conversation?"

"The conversation we just had," said Control.

"Did we? About what?"

"About the Macra —" The voice of Control gave an agonised scream. "Oh, good grief. OK, you are to forget that *this* conversation ever took place, too."

Another glazed look passed over the Pilot's face. "Sorry, what conversation?"

"Never you mind," said Control. "Just return to your duties."

"Yes, Control", said the Pilot, with a deferential bow. The screen went blank, and he turned towards me. "Medok? What are you doing here?"

"Oh, nothing," I said. "Just checking... you've had your invitation to the finals of the Happy Colony contest?"

"Oh yes, wouldn't miss it for the world. Rah, rah, rah! Ring the bell!" And that's how I found out their name. Now I'm in the correction hospital awaiting 'treatment'. But they won't be able to change my mind, not now I've seen the truth. The out-of-bounds areas of this camp are home to Macra! Have fun while you can, before they crawl all over you!

As told to Jonathan Morris

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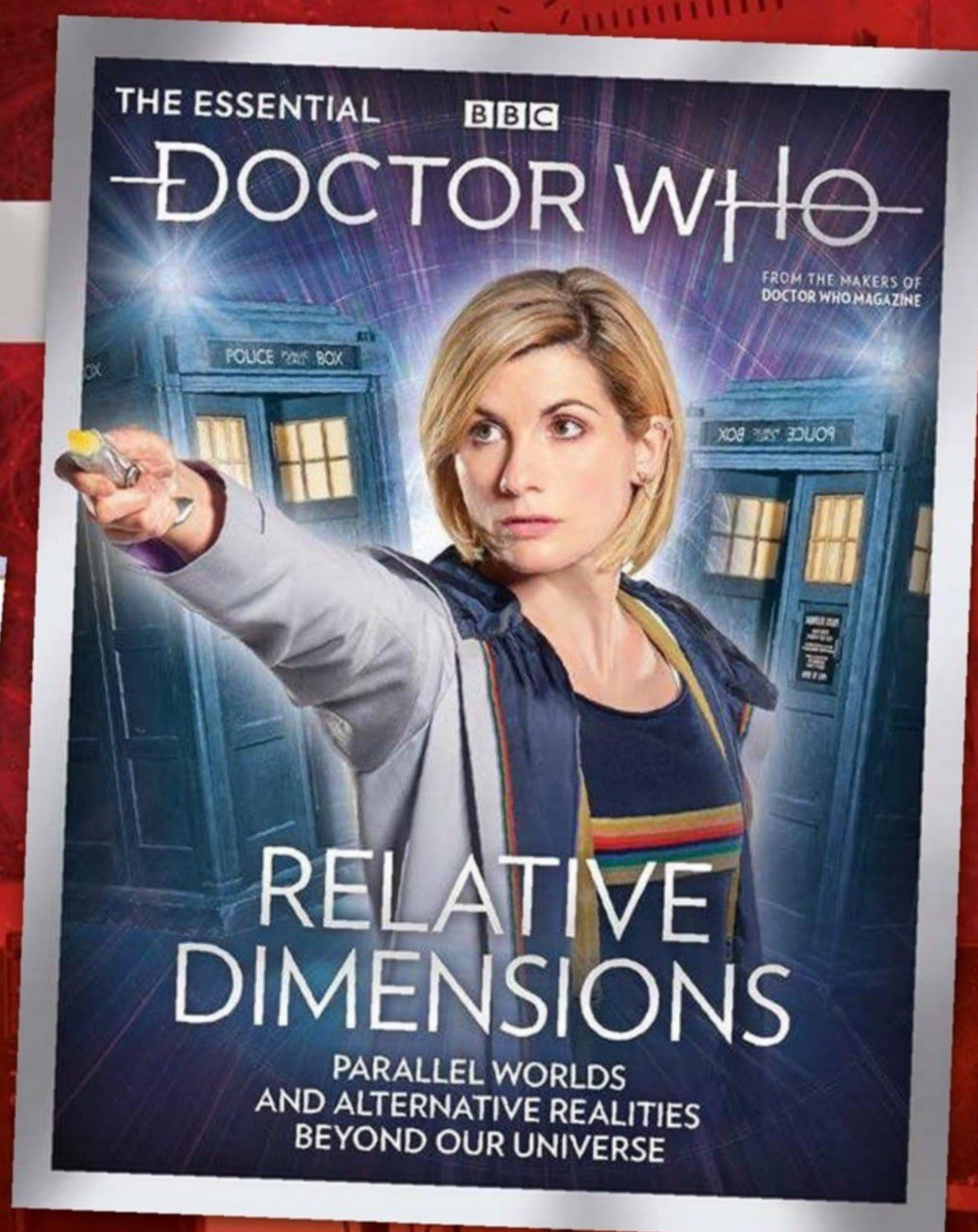
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